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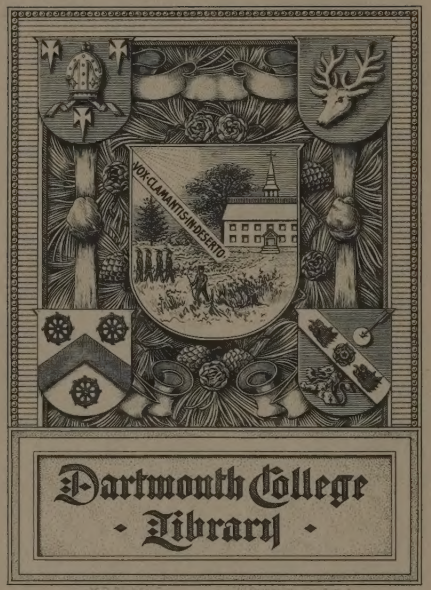
EXHIBITION OF DUTCH ART

1450–1900



DISCARD

EXHIBITION OF DUTCH ART

1450–1900

JOHANNES VERMEER

YOUNG WOMAN READING A LETTER

Printed by L. van Leer & Co., Amsterdam.

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CONTENTS

INTRODUCTION xvii
By Sir Charles Holmes

PAINTINGS
By H. Schneider *and* W. G. Constable
FIFTEENTH AND SIXTEENTH CENTURIES 1
SEVENTEENTH CENTURY 19
NINETEENTH CENTURY 155

DRAWINGS AND ETCHINGS 177
By A. M. Hind *and* D. Hannema

SILVER 253
By Miss C. J. Hudig *and* E. Alfred Jones

GLASS 285
By Wilfred Buckley

INDEXES
I Painters in Numerical Order 299
II Draughtsmen, Etchers, Glassworkers, and Silversmiths, in Alphabetical Order 304
III Owners 306

LIST OF PLATES

Paintings

PLATE NO.			
Frontispiece	JOHANNES VERMEER: Young Woman Reading a Letter		
I	GEERTGEN TOT SINT JANS: The Adoration of the Magi .	*facing page*	5
II	MAERTEN VAN HEEMSKERK: Portrait of a Lady . .	„	6
III	LUCAS VAN LEYDEN: The Card-Players	„	8
IV	JAN VAN SCOREL: Portrait of Agatha Van Schoonhoven .	„	15
V	„ „ „ The Young Scholar	„	16
VI	HENDRIK AVERCAMP: Winter Landscape . . .	„	19
VII	JACOB ADRIAENSZ BACKER: The Grey Boy . . .	„	20
VIII	ABRAHAM VAN BEYEREN: Still Life	„	21
IX	FERDINAND BOL: Portrait of a Boy	„	23
X	JOHANNES VAN DE CAPPELLE: A Calm Sea . . .	„	25
XI	„ „ „ A Fishing Fleet come to Land	„	26
XII	JOHANNES VAN DE CAPPELLE: A Winter Scene with a Frozen River	„	27
XIII	AELBERT CUYP: The Maas at Dordrecht	„	29
XIV	„ „ Five Cows at a River	„	30
XV	CAREL FABRITIUS: The Goldfinch	„	37
XVI	„ „ Portrait of the Painter . . .	„	38
XVII	AERT DE GELDER: Family Portrait	„	40
XVIII	JAN VAN GOYEN: View of Arnhem	„	43
XIX	FRANS HALS: The Jolly Toper	„	48
XX	„ „ Portraits of a Man and His Wife . . .	„	48
XXI	„ „ Portrait of a Man	„	50
XXII	„ „ Portrait of a Man	„	51
XXIII	„ „ Portrait of Johannes Hoornbeek . . .	„	52
XXIV	„ „ Portrait of a Man	„	53
	„ „ Portrait of a Lady	„	53

LIST OF PLATES

PLATE NO.			
XXV	FRANS HALS: Portrait of a Seated Man	*facing page*	55
XXVI	FRANS HALS and NICOLAES VAN HEUSSEN: A Woman Selling Fruit	„	55
XXVII	JAN VAN DER HEYDEN: The Nieuwe Zijds Voorburgwal at Amsterdam	„	56
XXVIII	MEINDERT HOBBEMA: The Path on the Dyke	„	58
XXIX	PIETER DE HOOCH: The Card-Players	„	60
XXX	„ „ Paying the Hostess	„	61
XXXI	„ „ Courtyard with an Arbour at Delft	„	62
XXXII	„ „ The Pantry	„	65
XXXIII	WILLEM KALFF: Still Life	„	67
XXXIV	PHILIPS KONINCK: View from Beek on the River Waal	„	69
XXXV	JACOBUS LEVECQ: Portrait of a Young Man	„	70
	„ „ Portrait of an Old Lady	„	70
XXXVI	NICOLAES MAES: A Woman Selling Vegetables	„	74
XXXVII	GABRIEL METSU: The Letter-Reader	„	79
XXXVIII	„ „ The Sick Child	„	80
XXXIX	„ „ The Letter-Writer	„	81
XL	FRANS VAN MIERIS, THE ELDER: The Music Lesson	„	81
XLI	PAULUS MOREELSE: The So-called ' Little Princess '	„	82
XLII	AERT VAN DER NEER: Winter Scene with a Frozen Canal	„	83
XLIII	„ „ Moonlit Landscape	„	83
XLIV	ADRIAEN VAN OSTADE: Peasants Playing Shuffleboard	„	85
XLV	REMBRANDT VAN RIJN: Portrait of a Young Man	„	89
XLVI	„ „ The Bridal Couple	„	91
XLVII	„ „ Portrait of a Man	„	92
XLVIII	„ „ The Adoration of the Magi	„	92
XLIX	„ „ Q. Fabius Maximus Dismounted at the Command of His Son	„	93
L	REMBRANDT VAN RIJN: The Man with a Hawk	„	95
LI	„ „ The Lady with a Fan	„	95
LII	„ „ Portrait of the Painter as St. Paul	„	99

LIST OF PLATES

PLATE NO.			
LIII	REMBRANDT VAN RIJN: Presumed Portrait of Titus Van Rijn (1641–68), Son of the Artist	*facing page*	101
LIV	REMBRANDT VAN RIJN: Jesus Christ	„	103
LV	„ „ The Stone Bridge	„	107
LVI	„ „ Portrait of Saskia, Wife of the Artist, as Flora	„	109
LVII	REMBRANDT VAN RIJN: Portrait of a Man	„	113
	„ „ Portrait of a Lady	„	113
LVIII	JACOB VAN RUISDAEL: The Castle of Bentheim	„	115
LIX	„ „ Landscape	„	116
LX	„ „ View of Haarlem	„	116
LXI	„ „ The Windmill near Wyk by Duurstede	„	117
LXII	SOLOMON VAN RUISDAEL: Winter Scene	„	118
LXIII	PIETER SAENREDAM: View of the Church of St. Mary, Utrecht	„	120
LXIV	HERCULES SEGHERS: Mountainous Landscape	„	122
LXV	JAN STEEN: The Morning Toilet	„	123
LXVI	„ The Old Folk Sing, the Young Folk Chirp	„	124
LXVII	„ Light Come, Light Go	„	125
LXVIII	„ A Girl with Oysters	„	126
LXIX	„ The Effects of Intemperance	„	126
LXX	„ The Tired Traveller	„	127
LXXI	„ Portrait of the Artist	„	134
LXXII	GERARD TER BORCH: Portrait of Helena van der Schalcke	„	136
LXXIII	„ „ The Letter	„	137
LXXIV	„ „ Curiosity	„	138
LXXV	„ „ The Letter	„	139
LXXVI	ADRIAEN VAN DE VELDE: The Coast seen from the Dunes	„	142
LXXVII	JOHANNES VERMEER: The Cook	„	144
LXXVIII	„ „ A Lady at the Virginals and a Gentleman	„	145
LXXIX	JOHANNES VERMEER: Portrait of a Young Girl	„	146
LXXX	„ „ The Little Street	„	147

LIST OF PLATES

PLATE NO.			
LXXXI	JOHANNES CORNELISZ VERSPRONCK: Portrait of a Lady	*facing page*	149
LXXXII	EMANUEL DE WITTE: Interior of the Oude Kerk, Amsterdam	,,	151
LXXXIII	,, ,, Bedroom with a Woman at the Harpsichord	,,	151
LXXXIV	EMANUEL DE WITTE: Interior of the Portuguese Synagogue at Amsterdam	,,	152
LXXXV	EMANUEL DE WITTE: A Fish Market at Evening	,,	152
LXXXVI	JOHANNES BOSBOOM: Interior of the Groote Kerk, The Hague	,,	155
LXXXVII	GEORGE-HENDRIK BREITNER: The Brouwersgracht at Amsterdam	,,	158
LXXXVIII	PAUL-JOSEPH-CONSTANTIN GABRIEL: View at Nuenen	,,	159
LXXXIX	VINCENT VAN GOGH: Plain near Arles	,,	161
XC	,, ,, Self-Portrait	,,	162
XCI	JOZEF ISRAELS: The Neighbours	,,	163
XCII	JOHAN BARTHOLD JONGKIND: Winter Scene near Rotterdam	,,	164
XCIII	JACOBUS HENDRICUS MARIS: View of a Town	,,	165
XCIV	MATTHIJS MARIS: The Four Mills	,,	170
XCV	ANTON MAUVE: The Morning Ride	,,	171

Drawings

XCVI	HIERONYMUS BOSCH: Allegorical Subject (The Death of a Miser). On the reverse (Study of a Helmet)	,,	179
XCVII	LUCAS VAN LEYDEN: Portrait of a Woman	,,	181
XCVIII	HENDRIK GOLTZIUS: Portrait of Giovanni da Bologna	,,	182
XCIX	WILLEM PIETERSZ BUYTEWECH: Interior with Figures: Two Women seated Sewing round the Hearth	,,	186
C	HENDRIK AVERCAMP: The Knife-grinder	,,	189
	,, ,, A Sledge Party on the Ice, with a Skater in the Foreground	,,	189
CI	HENDRIK AVERCAMP: Golf on the Ice	,,	191
CII	AERT VAN DER NEER: Trees by a Stream	,,	196
CIII	REMBRANDT VAN RIJN: The Agony in the Garden	,,	200

LIST OF PLATES

PLATE NO.			
CIV	REMBRANDT VAN RIJN: David's Charge to Solomon .	*facing page*	208
CV	„ „ Study of Cottages: Effect of Storm	„	208
CVI	„ „ Study of a Woman in Illness, or After Death; with another Woman at the Bedside . .	„	209
	REMBRANDT VAN RIJN: Interior with a Woman in a Cupboard Bed; another Woman seated Sewing by the Bedside .	„	209
CVII	REMBRANDT VAN RIJN: Study for another of the Figures in the 'Syndics'	„	212
CVIII	The So-called 'Nurse of Titus' (Rembrandt's Son) . . .	„	212
CIX	REMBRANDT VAN RIJN: Girl at a Window.	„	214
CX	„ „ View of London and Old St. Paul's from the North	„	216
CXI	PHILIPS KONINCK: Extensive Landscape with a Winding River	„	219
CXII	NICOLAES MAES: An Old Woman Seated, Hands Crossed; With a Younger Woman at the back	„	224
CXIII	JACOB VAN RUISDAEL: An Old Bridge approached by Steps on either side	„	231
CXIV	ANTHONIE WATERLOO: Trees, Hedges, and Field covered with Snow	„	232

Silver

CXV	Pair of Cup-holders, Silver-gilt	„	253
	Windmill Cup		
	Large Beaker		
CXVI	Large Cup and Cover, Silver-gilt	„	258
CXVII	Ewer and Basin, Silver-gilt	„	268
CXVIII	Ewer and Basin	„	270

Glass

CXIX	A 'Flute' Glass (B)	„	285
	A 'Flute' Glass (C)		
	A Mill-Glass		
CXX	A Cylindrical Glass (G)	„	286
	A Goblet (R)		
	A Goblet (AA)		

INTRODUCTION

SO numerous have been the contributors to this memorable Exhibition, that any detailed acknowledgment of our debt to individual benefactors would by itself be material for a considerable essay. But the records given elsewhere in this volume are themselves the best memorial to the Kings and Governments, the scholars and the collectors who have generously combined to make the occasion unique. Their respective shares in this great achievement have already been outlined by Sir Robert Witt in his Preface to the excellent Catalogue prepared for visitors to Burlington House; and in retrospect our gratitude to them does not diminish. On the contrary;—the more we study the pictures, the more thankful we become to those who have spared their treasures, so that for once we may see side by side things which as a rule are widely scattered. Only thus can we hope to form a clear impression of the Dutch Masters, and understand the nature of the problems to which Dutch scholarship has devoted so much ardour and insight. In the presence of that minute knowledge, it would be presumptuous to do more than put such tentative questions as the Exhibition may naturally suggest to an English student, brought face to face for the first time with so much new material for thought.

We can understand the genesis of art in a country like Italy. Italy in that respect is the direct heir of Byzantium and of Greece, and indirectly of all the older civilizations to which the Eastern basin of the Mediterranean was the highway. There the successive revivals of architecture, sculpture, and painting were inevitable sequels of what had gone before,—of an established tradition of culture, an activity which, apart from any question of utility or aesthetic, marked the difference between the refined citizen of a great nation and the barbarian outside the pale. So deeply rooted was this feeling, that wherever any strain of classical blood might travel, some of this respect for classical art travelled with it. It is to Greece and Italy, or to nations imbued with their tradition, like the French, that almost all the rest of Europe instinctively turns, even now, for standards of form and conduct in the arts. Those standards may not always have had a good effect upon the art of other races. Perhaps they have been mis-applied. Yet there is no denying that, for good or for evil, they have been a permanent factor in the aesthetic philosophy of Europe for the last four centuries, and often the dominant factor too.

How then are we to account for Dutch Art, a thing from the first almost independent of the accepted models, and developing, in the seventeenth century, into a craft which rivals the great tradition of Southern Europe in its appeal to the human eye? Whence did it come? How could it grow and prosper in that little corner of Europe, hardly ever free from the incursions of man or the sea?

From the first the tradition of the country is one of independence. The Batavi among their dykes defied the Romans, as their descendants defeated Alva and the Spaniards. Yet independence and stubborn courage are not in themselves signs of a taste for the arts,

though they are invaluable qualities where that taste happens to exist. To Dutch antiquaries and archaeologists we must leave the question of the forms in which the national aesthetic sense first became manifest. For our present purpose we must turn to the early drawings and paintings at Burlington House.

It is common knowledge that in this field the relics are scanty. The iconoclastic troubles of 1566 swept away almost all the important material upon which a history of Dutch Art would naturally have been founded, and it was only at the special request of the English Selection Committee that their Dutch colleagues permitted a few of the remaining relics to be included in the Exhibition. It would be unfair therefore to judge the Dutch 'primitives' harshly, because the extant examples do not make so brilliant a show as we might expect from the subsequent achievements of the School. But we must recognize that what is left does not suggest a beginning comparable, either in skill or in spiritual intensity, to the work done just over the frontier by the brothers Van Eyck and their following. To that Flemish nucleus some of the ablest Dutchmen, like Bouts and David, migrated, and in it were absorbed. Those who retained their national residence and character seem to be men of lesser gifts. They have no lofty ideals, no mysticism; only a straightforward outlook upon everyday life, alert, in particular, for its humours. The man holding his nose in *The Raising of Lazarus* (503), or the legs and feet sticking up out of the water in *The Death of Narcissus?* (508), among the drawings, with the plain, blubbering faces in the *Crucifixion* triptych by the Master from Delft at Trafalgar Square, will serve as examples of what is everywhere manifest.

Geertgen Tot Sint Jans is one of the rare exceptions. In him a temper sincerely devout is enlivened by a playful spirit, more evident in our own little *Nativity* than in the two interesting and important pictures representing *The Adoration of the Magi* from Prague and Amsterdam (Nos. 6 and 10). Generally, however, these early Dutch painters and draughtsmen show none of the religious fervour, or the desire to render the beauty of holiness, which mark their Belgian contemporaries. Their sacred personages are in the nature of lay figures, rendered with just so much care as a sound craftsman will bring to a task to which he is at heart indifferent. It needs no stretch of the imagination to see in this coolness the spirit of their future Protestantism already at work, as in *The Death of a Miser* (510) by Hieronymus Bosch we have a prototype of those half-humorous 'moralities', from which the *genre* painting of the sixteenth century afterwards developed. This masterly drawing, by the way, sets a standard for estimating the genuine handiwork of Bosch which it is well to keep in mind. Four typical specimens of the Master of the Virgo inter Virgines have a similar use in establishing a painter whom Dr. Friedländer was the first to distinguish and reconstruct.

Turning to the portraits, it is a little difficult to reconcile the *Edzard I, Second Count of East Friesland*, from Oldenburg (8) with the work of Jacob Cornelisz. Neither the solid method employed, nor the presumable date, 1516–17, seem to agree with what we know of that painter's development. Another painter not represented in our English collections, Jan van Scorel, is admirably displayed, and the display raises more than one interesting

question. For example, the two noble groups of portrait heads from Utrecht (Nos. 1 and 41) have been sometimes attributed to Scorel's pupil, Sir Anthony Mor. If we scrutinize them closely, we shall find a certain difference between them, apart from such touches as are clearly restorer's work. In No. 41 the eyes and hands are more delicately done, and we find exact analogies for them in the *St. Mary Magdalene* (23) from the Rijksmuseum. We may therefore accept No. 41 as Scorel's own. The later painting, No. 1, is more vigorous, more freely handled and more formidable in temper; just in fact what we might expect if Scorel had handed over the execution, in part at least, to his great pupil, Anthony Mor. This monumental grandeur is not typical of Scorel. He is firm, nay metallic, yet with a certain leaning to grace, and often to prettiness. Of this latter characteristic the *Agatha van Schoonhoven* (21) is a fresh and charming example. The singularly delicate *Portrait of a Man* (17) is less typical, but a masterpiece of its kind.

The *Portrait of a Venetian Gentleman* (25) from Oldenburg is a masterpiece too, but neither in tone nor handling does it really resemble Scorel. Had Lucas van Leyden visited Venice, he might have painted so, for the head is modelled in his best manner, and with much of his incisive temper. It is too firm and scrupulous for Heemskerk; too early for Mor. The costume may be dated *c.* 1520. By that time the Italians had ceased to paint in the Quattrocento manner; and at no time, I think, did they carry realism of lighting quite so far. A German authorship, the natural alternative, finds no favour I believe in Germany. Yet a portrait in the Friedsam Collection, New York, ascribed to Hans Maler, shows exactly the same style and tone, though without the same minute precision. If he and the followers of Dürer who visited Italy have to be ruled out, it is to the Netherlands that we must return for the solution of this fascinating puzzle.

Over other Scorel problems we must pass in order to consider one connected with Lucas van Leyden. Three most interesting portrait drawings (No. 516 in particular) show his way of modelling a head, no less clearly than the quiet gray *Portrait of a Man* (18) from Rohoncz, and our grim personage at Trafalgar Square. We see this same character in *The Card-players* (30) from Wilton, in which the elements of the Dutch *genre* painting of the next century are already present, and in the group of portrait figures to the right of *The Sermon* (33) from the Rijksmuseum. But to the left of this latter composition are figures painted in a cursive style that is quite different, and which in the three pictures from the Royal Collection (Nos. 31, 36, and 37) becomes almost a mannerism. The drawing of *The Baptism* (515) has a somewhat similar character. It would be natural, nay easy, to attribute the marked change in style to the collaboration of an assistant, were it not for the Rijksmuseum picture. There, however, we can mark the transition taking place, as it were, before our eyes. We see the scrupulous modelling of the figures to the right, growing less and less scrupulous towards the centre and the foreground, and passing through stiffness and slightness to a novel freedom in the background to the left. Whether the change was due, in part, to the failure of the painter's health, or to a deliberate effort to evolve a more fluent and rhythmical stylistic unity, as with the Italians, we shall never know. The Rijksmuseum picture, in any case, seems to prove beyond all reasonable doubt

that Lucas van Leyden and the painter of such pictures as those in the Royal Collection were one and the same man.

It is hard to make out a similar identity for Cornelis Ketel. Mr. de Bruijn's signed circular portrait (43) we must accept. But it needs an effort to reconcile this smooth little miniature of 1574 with the two grey, solid, heavily painted portraits (44 and 45) from Rohoncz which are dated 1594. Since Ketel came to England in 1573, and stayed here eight years, the former portrait may well represent some Elizabethen courtier; but neither the eccentricities which Vertue and the rest record, nor a move from London to Amsterdam, would be enough in the case of most painters to account for such a difference of style and temper as we see in Nos. 44 and 45. Yet the date and authenticity of the Hungarian portraits can apparently be trusted. The difficulties attending a transition period could have no more striking illustration. We seem to leap in two decades from Hilliard to Hals.

The years which separate Lucas van Leyden from the next outburst of art in Holland had been years of grave national peril, of formidable warfare, from which the country was emerging to enjoy a period of well-earned prosperity and rest. The lively art of Avercamp is one of the connecting links with the past, for his clear transparent painting is derived directly from Brueghel. But his little group of drawings in pen and water colour have already the modishness and vivacity of the new century; though rendered with a freshness and a spirit possible only in an art which is still youthful. A similar spirit breathes from the work of the short-lived Buytewech. How determined he is that his heads shall have all the vitality and character that he can give them! In what a blaze of blue and orange and rosy red is his *Merry Company* (82) enveloped!

Here indeed, almost from the outset, we might be inclined to think that Dutch *genre* painting had come near to reaching its goal; that the rendering of the life of the day, not forgetting its humours, was practically accomplished; and that the national genius had been given full expression. And this might have been the case, had not impulse come from without, which compelled the Dutch to explore still more ardently the artistic possibilities and the visual quality of the homely scenes to which their racial instinct drew them. The fascination of Italy, her fame as the regenerator of learning and the arts, had attracted to her many an ambitious spirit from Northern Europe, and when the Dutch felt themselves free at the opening of the seventeenth century to look beyond their own frontier, not a few of them made the Italian pilgrimage.

They reached Italy at a time when academic taste was being transformed by the Naturalists under the lead of Caravaggio, and when landscape under Elsheimer and Claude had started as an independent art.

Both these movements involved the study of Light, though they approached it from different sides. The Naturalists thought of Light as a contrast to Shadow; Claude studied Light as an all-pervading medium. The theory of the Naturalists travelled to Holland with Honthorst and others; Pieter de Laer, Jan Both, and Berchem after him, did their best to acclimatize the sunshine of Claude. Time has dealt severely with these Italianizers.

They are no longer names for which collectors eagerly contend, and at Trafalgar Square only Jan Lys, Honthorst and Terbruyghen, among the pioneers, are at present represented. Yet in their own day the Italianizers were not only famous, but had a considerable influence on the native popular painting, by calling attention both to the canons of formal design, and to the nature and rendering of Light. Their almost total omission from Burlington House, however well justified on aesthetic grounds, thus tends to make the sequence of artistic development in Holland between 1625 and 1665, appear less complete than it really was. The beginnings of Rembrandt, for example, cannot be fully understood until we know what his teachers Lastman and Pynas had done before him. The ripe art of Vermeer might be represented as a precipitation, in a northern medium, of Italian thoughts upon lighting and pictorial architecture.

Some time elasped before the new knowledge could be assimilated and applied to the cabinet picture—the portable painting of small or moderate size, so well suited to the scale of ordinary living rooms,—and to the standard of realism which the taste of the country demanded. During the first half of the century the fusion of the new factors with the old is incomplete; when it does arrive it is seen in perfection for hardly more than two decades. By 1689 Hobbema's *Avenue* was already an anachronism.

So Duyster, and all the 'Little Masters' born before 1625, fail to escape from the notion that a dark background is necessary for the proper display of light. Molenaer's lively masterpiece, *A Family Gathering* (70), a most able work, suffers a little from this misconception. The finer and more ingenious talent of Ter Borch is obsessed by it. Never has there been such an opportunity of studying Ter Borch in his various phases. Yet, in spite of the exceptional quality of many of the pictures, the result is a little disappointing. In his dainty little portraits he aims bravely enough at effects of space and simplicity; but his eye for proportion is uncertain. Usually when trying to escape from the sense of crowding, which is the perpetual danger of the painter on a small scale, he flies to the opposite extreme, and surrounds his little figures with rather too much space. Nos. 218, 239, and 247 might be instanced. In the *Portrait of a Gentleman* (246), on the other hand, the indication of bookshelves in the background fills the space, and turns the work into an imposing and triumphant design. As the pose recalls the Holford *Philip IV*, we may guess that the portrait is a reminiscence of Velasquez, as studied by Ter Borch when he visited Spain in 1648. Of the figure pieces, two are exceptionally brilliant; *The Letter* (226) lent by the King, and *Curiosity* (231) lent by Mr. Bache. Still the effect is cheapened in each case by forcing the contrast between white satin or fur and a background that is nearly black. It is impossible not to feel that Ter Borch did naturally care rather too much for the glittering of light on shiny things, and so was already half way to the decline which set in with Mieris and Netscher. The repetition of our National Gallery *Guitar Lesson* (217) is so exact as to argue a mechanical habit of mind: to painters the admirable colour and simplicity of *A Girl Reading* (232) will appeal more strongly.

Jan Steen, born nine years after Ter Borch, is so much nearer to the period of mastery. But even more than with Ter Borch, the abundance of his representation tends to display

his failings. The exhibition of his work at Dowdeswell's in 1909 showed how various he could be. Here we see to what depths that variety could sometimes descend. With all his bigness and rhythmic spirit Steen is rarely free from passages that are careless, if not slipshod. More than once, he proves so common and poor in quality that we wish the pictures could be regarded as copies. On the other hand, the large design of *The Village School* (241) has a grandeur like Brueghel's, and in several other crowded compositions we find figures designed with similar majesty. The charming *Poultry Yard* (250) from The Hague, the vivid *Morning Toilet* (178), lent by the King, and *Light Come, Light Go* (186), where De Hooch has evidently been the model, will illustrate the man's varied accomplishment.

Metsu, as a pupil of Dou, inherits the Rembrandt tradition, but his precocious talent was so alert that he broke away from it, and comes to be one of the pioneers of luminism. Maes, who was Rembrandt's own pupil, could not make the same progress: he remains a worker in the dark manner. Three of his portraits deserve notice: the entirely Rembrandtesque *Man* (259); the well-known *Man* (281) from Brussels, also purely Rembrandtesque (as Vermeer, to whom the picture is sometimes attributed, never was); and the *Jacob de Witt* (280) from Dordrecht. Nothing could illustrate the extreme difficulty of assigning names to anonymous Dutch portraits better, than this *de Witt*, with its thin simple pigment and its air of austerity, so unlike the genial method and temper of Maes. Were it not signed and dated, we should never dream of connecting him with it.

Returning to Metsu, we must confine ourselves to the superb trio of little pictures (Nos. 320, 321, and 323), which represent his final conquest of Light. Two preliminary stages may be seen in the National Gallery: *The Duet* (838) and *The Music Lesson* (839). Here we have the culmination of Metsu's efforts. Lovers of Vermeer will prefer *The Letter-Reader* (320), yet in rhythmic coherence it falls far short of Vermeer at his best. There is a studied elegance about *The Letter-Writer* (323) which, added to its verisimilitude, makes it a masterpiece of its class. We have a plebeian analogy in Frith's *Derby Day* for this, and for the pathos in *The Sick Child* (321). But with Metsu the pathos was incidental, and wholly secondary to the aesthetic impulse which prompted this triumphant design. Its pattern, substance, handling, luminous quality, and superb harmonies of yellow and white and brown and grey, foiled by the contrast of blue apron and red skirt, make it a worthy centrepiece to Sir Otto Beit's famous panels. The Dutch nation is to be congratulated upon having regained such a picture for Holland.

Three of our specimens of De Hooch at Trafalgar Square are so fine that we can contemplate with equanimity the remarkable presentation of his art at Burlington House. One or two points call for particular notice. *The Sentinel* (326), from the Corsini Palace, corresponds technically with his earliest admitted works, and is reminiscent of *The Landsknecht* by Carel Fabritius at Schwerin, which is signed and dated 1654. In that year De Hooch became a member of the Guild of St. Luke at Delft: in 1658 he painted the *Courtyard of a Dutch House* in the National Gallery (No. 835), one of his masterpieces.

In those four years, then, the transition from the old monochromatic painting to the perfect presentation of daylight must have been accomplished.

Who was first in the race for the new discovery? Vermeer was working at Delft in those critical years. In view of his later achievements, it is natural to assign the leading place to him, although the Dresden *Procuress* of 1656 is still a complete Old Master. Then there was Metsu at Leyden, only a few miles away. Could we be sure that *The Sick Child* (321) is dated 1656, Metsu would have the best claim. But so far as definitely dated pictures go, De Hooch comes first, and for a time deserves the honour. The variations in the degree of his success prove how supremely difficult the conquest was. *The Card-players* (303) lent by the King, is perfect of its kind. *The Courtyard* (311) lent by Lord Strafford, is identical in date and locality with our National Gallery *Courtyard* of 1658, but the effect is relatively thin and unsubstantial. From the *Dutch Garden Court* (327), we can guess that the pitch of the greens in our *Courtyard* must once have been almost pre-Raphaelite in freshness.

We have a unique opportunity of studying Vermeer's Italianate beginnings. The signed *Christ in the House of Mary and Martha* (310), which was recently given by the Coats family to the National Gallery of Scotland, can for once be compared at first hand with the *Diana at her Toilet* (313) from the Mauritshuis. The complete authenticity of the latter is evident. Also in the figure and tone of the *Diana* there is a hint of an influence from Correggio, similar to that which appears, perhaps more definitely, in Sir Herbert Cook's Rembrandt (120). Is it possible that the Correggios purchased for the Duke of Alba at the sale of Charles I, in 1649, could have passed through Holland on their way to Spain?

Next we must ask why, after the year 1656, did Vermeer suddenly lose interest in these rounded Italian forms and well-filled canvases, and play for the rest of his life with deftly balanced rectangular spaces? I can only hazard one explanation; namely, that the works of Oriental art imported into Delft about 1650, which revolutionized the style of the Delft potteries, had also a profound effect upon the young Delft painters. Can we not imagine De Hooch, Vermeer, and Metsu working in sympathy for a short time, rather like our pre-Raphaelite group, and exploring new possibilities in lighting and pattern? Metsu drops away almost at once. De Hooch soon moves to the fashionable world of Amsterdam and loses the true vision. Vermeer remains at Delft steadily training his eye and his structural powers. *The Little Street* (316) and the world-famous *View of Delft* (304) must, I fancy, precede in date Sir Otto Beit's *Love Letter* (314), which still retains, under its varnish, some of the depth of tone of an early time. Next comes possibly *The Cook* (302) with its superb realism; then the *Lady at the Virginals* (305) from the Royal Collection, a noble and ambitious design, just falling short of complete success in the fusion of tones and colours. That success is finally achieved in the *Young Woman Reading a Letter* (298) from Amsterdam, an unforgettable harmony in blue, and one of Vermeer's most perfect works. In this, and in the vivid *Portrait of a Young Girl* (306) from the Hague, we have the quintessence of his genius, and of Dutch *genre* painting too.

It is time, however, that we turned to the other branches of painting upon which the Dutch have left their mark. The clear transparent technique of the Brueghels, which Avercamp employed so pleasantly, was exchanged by Hercules Segers, that daring experimentalist, for a more solid and sombre method appropriate indeed to his own temper, but tending in general to heaviness. The famous *Mountainous Landscape* (50) was an invaluable loan from Italy, both from its bearing upon Rembrandt (cf. *The Stone Bridge* No. 148) and upon the later landscape recently acquired for Trafalgar Square. The little collection of his etchings with their coloured skies is also of importance in explaining his attitude to nature. Van Goyen, Van der Neer, and Salomon Ruysdael, being relatively familiar, need not detain us, but the drawings and two pictures by that delightful architectural painter Saenredam call for notice. Lord Bearsted's *Interior of the S. Catherine Church* (72) with its airy vaulting and lancet windows is among the best of its kind; the exterior of *The Maria Church at Utrecht* (57) from Rotterdam, one of his latest works, is Saenredam's masterpiece. Criticism is disarmed before such simple, cheerful serenity, such airy translucence.

With Emanuel de Witte painting is altogether a more serious business; an affair of solid tones of black and white which make all his church interiors just a little too sombre. For a time, however, he was attracted by the De Hooch group at Delft, and under that influence produced a few quite exceptional works. Among them our *Fish Market*, No. 3682 in the National Gallery, has of late been numbered. Yet it differs from all De Witte's work as we see it here. The touch is more crisp and liquid than his; the drawing far more skilful and certain; the colour more fresh and vivid, without his characteristic grey tonality. Can it then be by De Witte? There is a second version of the subject, duller in handling, tone, and condition, signed with De Witte's name and quite in his manner. And there is a story of a contemporary lawsuit which may refer to these two pictures. Our *Fish Market* long passed as a De Hooch (De Groot, 284). Ochtervelt's name has also been mentioned, but he was, surely, too smooth and laborious a craftsman? The style, skill, and substance of the painting correspond so closely with Metsu, in such works as the *Old Woman Cooking Pancakes* (322), lent by Mr. Jurgens, and *The Forge*, No. 2591 at Trafalgar Square, that Metsu has really by far the most substantial claim. And it seems less improbable, *prima facie*, that De Witte should have copied a more brilliant artist like Metsu, than that Metsu should have spent his precious time upon copying a work by De Witte. Collaboration is, perhaps, the theory which explains the picture best.

The grey tones which De Witte favoured are strongly marked in the *Bedroom with a Woman at a Harpsichord* (307), a masterly exercise in the manner of De Hooch. In the *Fish Market at Evening* (318) from Rotterdam, painted in 1672, De Witte returns to the former subject, and handles it this time with a breadth of design, and a solemnity of emotion worthy of the Romantic movement of the nineteenth century. Seven years later he takes up the subject once more, and invests it with a new spaciousness and grandeur. *The Fish Market at Amsterdam* (336), a loan from the Museum of Fine Arts, Leipzig, in its blending of figures and city buildings and sky into one grand harmonious unity, is not

only quite modern in its vision, but a thing that belongs to the great art of the world and not to Holland alone.

Though they are all excellently represented, we must not linger over Philips Koninck, inheritor of the tradition of Segers and Rembrandt; or over Albert Cuyp, the Claude of Dutch pastures and waterways; or over Van de Cappelle and Van de Velde. We have specimens that are as good, or nearly as good, in most cases. No Hobbema here can rival our *Avenue at Middleharnis*. Even such fine specimens of Jacob Ruisdael as Nos. 145, 176, and 207, do no more than increase our respect for a painter whom we already know.

But we may not again see such picked specimens of the revival of Dutch landscape in the nineteenth century. The pioneer was Jongkind, whose *Winter Scene near Rotterdam* (395), and the water colour No. 494 are fresh and airy even to-day. Weissenbruch (403 and 406), Breitner (385 and 390), Matthijs Maris (417 and 423), and above all Van Gogh, with a whole series of paintings and studies, are people to remember in their several ways and degrees. The technical student will note that the fresh untouched paint from the tube which Van Gogh employed is not always immune from change of hue. In one or two cases it is assuming a sort of cabbage-green tone.

Hals and Rembrandt stand out so far above the common round of Dutch portraiture, that few other portraits in the Exhibition have a claim to special notice. The so-called *Little Princess* (358) by Moreelse is an attractive specimen of one of the early Italianizers, but no masterpiece. The pleasant, alert portraits by Verspronck (350, 368, 375), have been almost equally popular with the visiting public. The Van der Helst (377) is a typical but not a remarkable specimen; the *Family Group* (355) by Abraham van den Tempel is too late in style to show that excellent painter at his best. *The Gray Boy* (351), painted by Backer in 1634, and lent from the Mauritshuis, reveals an almost disquieting beauty and tenderness in the rendering of the head; disquieting because at that relatively early date such pictorial quality was unknown in Holland. If the picture bore no inscription, our guesses at its authorship might wander far, very far, from the truth.

The remarkable series of works by Frans Hals begins with one example (116) of the youthful phase revealed by the engraved portrait at Haarlem. Here Hals looks as if he might have been taught by the Cornelis Ketel of No. 44. Next comes an influence from Rubens and possibly Buytewech, as we see in Nos. 348 and 53,—ruddy, careful, and solid to the verge of hardness. The little circular portrait (55) lent by Lord Radnor, with its pleasant decorative scheme, indicates a taste for colour which Hals gradually sacrificed for supreme directness of execution. In *The Jolly Toper* (61) from the Rijksmuseum, these two ideals triumphantly combine; in the *Merry Fiddler* (379) a looser touch recalls the manner of Judith Leyster. Among several good examples, such as Nos. 105 and 109, of Hals's later style, the portrait of *Johannes Hoornbeck* (353) lent by the Brussels Museum, is the most typical of his reliance upon unrelieved black and white. With this monochrome, now and then, there comes a surprising gravity of mood. *The Lady* (356) is invested with a strange simple dignity; no less simply, and with an even more subtle sympathy, has he rendered the *Lady* (80). It is thus that Velasquez might have seen her.

Though it does not rival in extent or in variety one or two of the past Exhibitions which have been specially devoted to Rembrandt, the collection of Rembrandt, especially if we include the drawings, is one the like of which we may never see again. The little *David bringing Goliath's Head to Saul* (136) has a double interest. Not only is it one of the earliest of all paintings by Rembrandt, bearing unmistakable signs of the influence of his teacher Lastman, but it is evidence of what treasures have occasionally been bought in the London sale-rooms for a ten-pound note. How high the general average of the works by Rembrandt is, may be judged by the fact that the outstanding pictures are so few. The room is dominated, of course, by *The Bridal Couple* (87), that superb and tender harmony in smouldering red and gold which is a masterpiece even in the Rijksmuseum. Of the smaller portraits one shines out unique, the *Presumed Portrait of Titus* (120) from the collection of Sir Herbert Cook. Here the blue eyes and fair delicate face are painted with the creamy *morbidezza* which we associate with the genius of Correggio and Velasquez. It is one of the few portraits which would have to be given a centre place even in the National Gallery. The little *Tobit and his Wife* (149), from the same collection, though less vivid, holds in its own field an almost equal supremacy.

Among Rembrandt's pupils Aert de Gelder and Carel Fabritius call for a few words. The former is apparently the subject of Mr. Gutekunst's powerful portrait (124), and is represented by three admirable pictures. The earliest is the Rembrandt-like *Before the Temple* (275) from the Mauritshuis. In *The Wedding Contract* (285) from the Brighton Art Gallery, we have a larger and more personal design. In its sombre way this is one of the painter's finest works, and with the dramatic *Raising of Lazarus* (170), by Lievens, makes Brighton a place which no student of the Rembrandt epoch can omit to visit. Lastly, in the blond *Family Portrait* (278), from the Louvre, we see De Gelder's talent in a looser, later stage; retaining still no little originality in design and tone, but not yet disfigured by vulgarity.

Carel Fabritius, from the extreme rarity of his work, from its powerful and varied character, from his violent death, and from the probability that he was the master of Vermeer, is a fascinating personage. So it is a real privilege to see the famous *Linnet* (325), from The Hague, in one room with the portraits from Amsterdam (329) and from Rotterdam (382); since, with the two examples at Trafalgar Square, they constitute almost the whole of the painter's known and authenticated work. From them we may pass, with such confidence as we can summon, to the pictures in the same room which at one time or another have been connected with Carel's name. We shall probably find that the *Tobit and his Wife* (340) from Innsbrück is too smooth and meticulous in its use of impasto, and that the attribution to his brother Barent is far more probable.

Next comes the *Portrait of Rembrandt* (345) from Leipzig. Here Rembrandt seems to be about forty, so that a date of 1646 would be appropriate. But the rough impasto, and particularly the strong touch of local colour on the cheek, are quite unlike Rembrandt's work at this period, and the theory that here we have a portrait of the master by his pupil Fabritius, has much to be said for it. Turning from this to *The Robbers* (330), we find a

similar impasto far more audaciously employed, and a richness of local colour which is as unlike the practice of Rembrandt as it was beyond the power of Barent Fabritius. Not again until the days of Delacroix do we find paint handled with such summary force and freedom, qualities which, if we turn to the *Self-portrait* (332) hard by, we can see that Carel was the man to cultivate.

If we accept this attribution we can understand the rich key of colour with which his pupil Vermeer started a richness not conspicuous in Carel's signed works (with the single exception of *The Linnet*), and also the contemporary feeling that by Carel's untimely end Holland had lost one of her greatest artistic children. For in *The Robbers* the whole spirit and achievement of the Romantic movement of the nineteenth century is already anticipated; and though there is perhaps no complete analogy for it in any extant work by Carel Fabritius, it is so wholly different from all other products of the Dutch School that his is the only name we can seriously consider in connexion with it. So different indeed is this new creation, both in substance and spirit, from the national aesthetic tendencies, that we may even doubt whether its inventor, had he lived to paint fifty such pictures, would have altered the course or arrested the decline of painting in Holland. Carel Fabritius had in him some wilder and more impatient strain than that of the pure-bred Hollander. His romantic experiments would have run counter, in the end, to all the pictorial qualities which the Dutch in his day esteemed, and like Rembrandt he might have suffered for his apostasy. He might also have become a slipshod craftsman. So Fortune was not perhaps wholly cruel when she placed him with 'the inheritors of unfulfilled renown', and not with the countless painters, great and small, who have been permitted to finish their course.

A few historical details concerning the Exhibition will not be out of place. One of its outstanding features was the magnificent part played by the Dutch Galleries and private owners in Holland, who together contributed 445 out of a total of 963 exhibits. The Rijksmuseum at Amsterdam, the Mauritshuis at the Hague, and the Galleries at Rotterdam and Utrecht, lent generously from among their greatest treasures. Never before has a State lent so freely of its finest and rarest works of art beyond its own frontiers. From Great Britain and Ireland came 376 exhibits, among which were important examples graciously lent by His Majesty the King from the collections at Buckingham Palace and Windsor. The remainder were lent from no less than twelve other European countries, with the warm co-operation of their respective Governments; while, through Sir Joseph Duveen, help on a most liberal scale was given by America.

It is pleasant to know that after the Exhibition, every exhibit reached its owner without damage, and that no claims whatever were made upon the Insurance Companies concerned. Considering the many thousands of miles many of the exhibits travelled, this is a remarkable record.

The Exhibition was open from January 4th to March 9th, and was visited by upwards of 255,000 people, including students, season-ticket holders, and 136 schools with an

average class of 30 scholars. Among the visitors from Holland were H.M. the Queen Mother of the Netherlands and H.R.H. Prince Henry of the Netherlands; and from England, H.M. the Queen, the Prince of Wales, The Duke and Duchess of York, Prince George, Princess Mary and Viscount Lascelles.

The profits of the Exhibition, after a contribution had been made to the funds of the Royal Academy, were divided between the National Art-Collections Fund, and the corresponding institution in Holland, the Rembrandt Society.

To mention all who helped in organizing the Exhibition would be impossible here; but both the British and Dutch Committees wish to record their gratitude to those who by loans, guarantees, or in other ways, made the Exhibition both a possibility and a success. Also, they wish to acknowledge their indebtedness to the Dutch Club and its members who provided quarters for the Secretary-General and his Staff for so long a time; to the Batavier line, who patriotically provided free transport for exhibits coming from the Continent; to the President and Council of the Royal Academy for their ready help and many courtesies; and to Major Longden, the Secretary-General, and his Staff, whose untiring energy and unfailing tact were beyond praise.

The present Catalogue is based upon that which was prepared for the Exhibition. The cataloguing of the pictures was carried out by Dr. Schneider with the assistance of Mr. W. G. Constable; of the drawings and etchings by Mr. A. M. Hind and Mr. Hannema, in collaboration with Mr. Dodgson and Mr. de Bruijn; of the silver by Miss Hudig, with the assistance of Mr. E. A. Jones and Mr. E. Voet; and of the glass by Mr. Wilfred Buckley. To their labours and scholarship this volume will bear witness.

C. J. HOLMES.

CATALOGUE

EXPLANATORY NOTE

The sections of the Catalogue dealing with Paintings are arranged alphabetically under Artists, the works of each artist being in numerical order, according to their number in the Exhibition, placed in brackets after the title.

The sections dealing with drawings, etchings, silver, and glass, are in numerical order, according to their numbers in the Exhibition.

In the description of the Exhibits the terms 'right' and 'left' refer to the right and left of the spectator, unless the context obviously implies the contrary.

The sizes of the pictures are given both in inches and centimetres, the height being given first.

In the literary references to the pictures the abbreviation *Waagen* refers to Dr. Waagen's *Treasures of Art in Great Britain*, 4 vols., 1857; and the abbreviation *Hofstede de Groot*, vol. . . . No. . . . to Dr. C. Hofstede de Groot's standard work, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, Based on the Work of John Smith*. London, Macmillan & Co., 1907 (to be completed in 10 vols.), where will be found references to all previous standard books on Dutch painters, and full details of the pedigrees of the pictures.

In references to reproductions the abbreviation *Souvenir* refers to the Illustrated Souvenir published during the Exhibition.

The following articles contain valuable critical remarks on a number of the exhibits:

Repertorium für Kunstwissenschaft, vol. l, 1929, 134–46, (C. Hofstede de Groot).
The Connoisseur, vol. lxxxiii, 1929, 67–78, 131–42 (W. Martin).
La Revue d'Art, vol. xlvi, 1929, 151–67 (L. van Puyvelde).
Zeitschrift für bildende Kunst, vol. lxiii, 1929, 9–23 (K. Bauch).
Maandblad voor beeldende Kunsten, vol. vi, 1929, 113–24 (J. Q. van Regteren Altena).

CATALOGUE

PAINTINGS—FIFTEENTH AND SIXTEENTH CENTURIES

HIERONYMUS BOSCH

c. 1462—Bois-le-Duc—1516

A CARNIVAL (2)

Lent by the CASTLE ROHONCZ COLLECTION (HUNGARY).

A FANTASTIC version of a carnival. To the left Prince Carnival, sitting on a round table and playing a bagpipe, is carried by men. A crowd of people is dancing in fantastic costumes. To the right an elderly man is on the point of eating an enormous fish lying on a table supported by a human figure (an allusion to Lent ?). Through an open window in the background five men are looking on. In monochrome.

Wood. 23½ × 46⅝ in. (59 × 118·5 cm.).

Lit.: M. J. Friedländer, *Die Altniederländische Malerei*, vol. v, 1927, No. 107; *XXXIV Catalogue of the Goudstikker Collection*, Amsterdam, 1928, No. 3.

Replicas of this composition are in the Meyer Van den Bergh Museum at Antwerp and in private possession in England.

THE MARRIAGE AT CANA (16)

Lent by F. KOENIGS.

TO the right, Christ sitting at the wedding-banquet, his right hand raised in blessing. In the centre a little child, back to the spectator, reciting a nuptial poem to bride and bridegroom sitting behind the table. On the left servants are bringing in food, by a platform on which sits a bagpipe player. In the foreground another servant is decanting wine.

Wood. 36⅝ × 28⅜ in. (93 × 72 cm.).

Lit.: M. J. Friedländer, *Die Altniederländische Malerei*, vol. v, 1927, No. 73; *Jahrbuch für Kunstwissenschaft*, vol. i, 1923, 311; *Jahrbuch der Kunsthistorischen Sammlungen in Wien* (N.F.), i, 1926, 105.

A replica with slight variations is in the Collection of Mr. J. H. van Heek, 's-Heerenberg.

Repr.: *Souvenir.*

JACOB CORNELISZ VAN OOSTSANEN, OR VAN AMSTERDAM

c. 1470 Oostzaan—Antwerp—Amsterdam 1533

SALOME WITH THE HEAD OF ST. JOHN THE BAPTIST (12)

Lent by the ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE.

HALF-LENGTH figure, standing under an arch, behind a balustrade. She holds a large copper plate with the head of St. John the Baptist upon it. Signed on a ribbon in the centre at top: 1524 *I.A.*

Wood. 28⅜ × 21⅛ in. (72 × 53·5 cm.).

Coll.: Oranienstein Castle, transferred in 1775 into the Collection of Prince William V., Stadholder of the Netherlands.

Lit.: K. Steinbart, *Die Tafelgemälde des Jacob Cornelisz von Amsterdam*, 1922, 125, 155.

ST. JEROME (13)

Lent by DR. H. T. CHRIST.

THREE-QUARTER-LENGTH figure, standing, in a red hat and cappa, holding a cross. He has just drawn a spine out of the paw of his lion, seen in the right-hand lower corner. In the background a landscape.

Wood. 17¼ × 13 in. (44 × 33 cm.).

D. Komter Sale, Amsterdam, March 9, 1926, No. 36.

Lit.: M. J. Friedländer, *Kunstchronik*, 1923, p. 606, No. 3; *Oud Holland*, xlii, 1925, 21; *Marburger Jahrbuch für Kunstwissenschaft*, v, 1929, 7.

The same model appears in the central panel of the altar-piece by Cornelisz, dated 1511, in the Vienna Museum.

Repr.: *Souvenir.*

THE CRUCIFIXION (38)

Lent by the TRUSTEES OF THE BOWES MUSEUM, BARNARD CASTLE.

IN the centre, Christ on the Cross. To the left the Virgin, supported by St. John, with two women mourning behind them. The Magdalen kneels at the foot of the Cross. The Centurion and other horsemen with numerous followers are on the right. In the background to the right Christ carrying the Cross met by St. Veronica; to the left the Entry into Jerusalem and the Agony in the Garden.

Wood. 41 × 35 in. (104·5 × 89 cm.).

Lit.: M. Conway, *The Van Eycks and their Followers*, 1921, 458; M. J. Friedländer,

JACOB CORNELISZ VAN OOSTSANEN (*continued*)

Kunstchronik, N. F. xxxiv, 1923, 606; *Marburger Jahrbuch für Kunstwissenschaft*, v, 1929, 13–15.

Hitherto erroneously attributed to the Flemish school. Two somewhat similar compositions are in the Rijksmuseum at Amsterdam and in the John G. Johnson Collection at Philadelphia. The former is considered to be an authentic work by Jacob Cornelisz; the latter and the Barnard Castle picture are products of his workshop.

THE VIRGIN AND CHILD (40)

Lent by D. A. HOOGENDIJK.

THE Virgin with the infant Christ surrounded by child angels playing musical instruments. On the parapet in front a basket with cherries. Landscape background.

Wood. 25½ × 22 in. (65 × 56 cm.).

Coll.: Sir William Bennett.

Exh.: Bruges, 1902, No. 281; Grosvenor Gallery, London, 1913–14, No. 43.

Lit.: M. Conway, *The Van Eycks and their Followers*, 1921, 456; K. Steinbart, *Die Tafelgemälde des Jacob Cornelisz von Amsterdam*, 1922, 97, 156; *Marburger Jahrbuch für Kunstwissenschaft*, v, 1929, 13–14.

ATTRIBUTED TO JACOB CORNELISZ VAN OOSTSANEN, OR VAN AMSTERDAM

PORTRAIT OF EDZARD I, SECOND COUNT OF EAST FRIESLAND (8)

Lent by the LANDESMUSEUM, OLDENBURG.

HALF-LENGTH figure, turned to the right. He wears a large broad-brimmed black hat, with small silver medallions and knots on the brim. Under his hat a network skull-cap. He wears a large fur tippet. In his hands, clasped on a balustrade before him, he holds a tassel. The upper corners of the background are filled with ornaments in Renaissance style.

Wood. 27¾ × 22⅝ in. (70·5 × 57·5 cm.).

Coll.: The Castle at Jever; Grand Ducal Museum, Oldenburg.

Lit.: A. Bredius and F. Schmidt-Degener, *Die Grossherzogliche Gemäldegalerie zu Oldenburg*, 1906; M. Conway, *The Van Eycks and their Followers*, 1921, 461; N. Beets, *Lucas de Leyde*, 1913, 87; *Marburger Jahrbuch für Kunstwissenschaft*, v, 1929, 29.

Count Edzard (1462–1528) visited the Netherlands in 1516–17. There are several portraits of him, all painted probably during his stay in the Low Countries. Many copies,

ATTRIBUTED TO JACOB CORNELISZ VAN OOSTSANEN (*continued*)

more or less altered, after the Oldenburg picture, are in the Dijon Museum (erroneously attributed to Amberger), in the National Gallery, London (No. 2209), in private possession (formerly in the Baars Sale, Cologne, May 14, 1900, No. 2), and elsewhere.
The attribution to Jacob Cornelisz van Amsterdam has been contested by Dr. Friedländer and other authorities, who give the picture to the Leyden School.

THE HOLY KINDRED (28)

Lent by J. L. LAVERGE.

THE end panels from a picture representing the Holy Kindred. On the one from the left, the Holy Family; on the one from the right, one of the Marys with two children. Background of buildings in a landscape.

Wood. 42 × 17⅜ in. (106·5 × 44 cm.).

Coll.: O. Lanz, Amsterdam.

Exh.: Utrecht, 1913, No. 78.

Dr. Friedländer has pointed out that this picture is by an anonymous Flemish master, c. 1520, and mentions an altar-piece in the Antwerp Museum (No. 649) as by the same master. The attribution to Jacob Cornelisz van Oostsanen has been suggested by F. Schmidt Degener.

CORNELIS ENGELBRECHTSZ

1468—Leyden—1533

THE FEEDING OF THE FIVE THOUSAND (42)

Lent by the MATTHIESEN GALLERY, BERLIN.

A TRIPTYCH. Central panel: in the centre Christ, supported by a tree, blessing the loaves and handing them to the Apostles. The crowd listening to Christ includes citizens, schoolmasters, scribes, Jews, aristocratic ladies, mothers, and courtesans; all discussing the event and scarcely tasting the food, eleven baskets of which are in the foreground, a twelfth being in the background to the right for collecting the remnants. In the left foreground is sitting a man, who is looking at a woman feeding her child. On his robe the naive and eloquent inscription: 'Nu eens te drin(ken)' [Now a drink is what I should like]. On the two wings the donors and their family with their patron saints, St. Paul and St. Barbara. The coats-of-arms are those of the Paets and Raephorst families. The priest kneeling in the foreground of the left wing had visited Jerusalem, as indicated by the palm. On the back damaged figures of Saints of the Dominican Order.

Wood. Centre: 44½ × 24¾ in. (113 × 63 cm.); the wings: 44½ × 19¾ in. (113 × 50 cm.).

Lit.: *Burlington Magazine*, xliii, 1923, 173.

Probably painted about 1512–15.

PLATE I

GEERTGEN TOT SINT JANS

c. 1465 Leyden—Haarlem c. 1495

THE ADORATION OF THE MAGI (6)

Lent by the MUSEUM, PRAGUE.

IN the foreground, left, the Virgin with the Child is sitting under a shelter. The Magi are presenting their gifts. In the background a landscape with a village and a town. The cavalcade of the Magi is waiting on the road in mid-distance.

Wood. 43¾ ×27¼ in. (111 ×69 cm.).

Coll.: Castle of the Emperor at Prague.

Lit.: M. J. Friedländer, *Die Altniederländische Malerei*, v, 1927, No. 4.

Central panel of a triptych, the two wings of which, also at Prague, are not exhibited. About six inches of the picture seem to have been cut off on the left, where probably Joseph was represented standing behind the Virgin.

THE ADORATION OF THE MAGI (10) PLATE I

Lent by the RIJKSMUSEUM, AMSTERDAM.

IN the foreground, in front of a stable, the Holy Family and the three Magi presenting their gifts. In the background the Magi are seen on horseback, each at the head of a cavalcade. The scene is placed in a mountainous landscape, with a lake in the distance.

Wood. 36¼ ×28⅜ in. (92 ×72 cm.).

W. Hekking Jr. Sale, Amsterdam, April 20, 1904, No. 7.

Lit.: M. J. Friedländer, *Die Altniederländische Malerei*, v, 1927, No. 2.

Repr.: *Souvenir*.

FOLLOWER OF GEERTGEN TOT SINT JANS

ST. VALERIAN (4)

Lent by D. A. J. KESSLER.

FULL length, standing in a niche, holding a sword and a wreath of flowers. Inscribed at foot: *VALEMAN*.

Wood. 25⅝ ×9¼ in. (65 ×23·5 cm.).

Lit.: M. J. Friedländer, *Die Altniederländische Malerei*, v, 1927, 53, 54, and No. 21.

This and its companion picture are perhaps the outer sides of the shutters of a triptych. Two corresponding shutters by the same artist, perhaps the inner sides, are in the Brussels Museum (No. 829).

Companion picture to No. 5.

FOLLOWER OF GEERTGEN TOT SINT JANS
(*continued*)

ST. CECILIA (5)

Lent by D. A. J. KESSLER.

FULL length, standing in a niche, her organ at her feet, wearing a wreath of flowers on her head, and carrying a white pigeon (a symbol of innocence) on her right hand. Inscribed at foot: *Sancta cecilie.*

Wood. 25⅝ × 9¼ in. (65 × 23·5 cm.).

See note under No. 4.

Companion picture to No. 4.

MAERTEN VAN HEEMSKERK

1498 Heemskerk—Italy—Haarlem 1574

PORTRAIT OF A LADY (22)

PLATE II

Lent by SIR OTTO BEIT, Bart.

BUST length, turned three-quarters to the left, wearing white cap with long streamers and a black dress. Landscape background.

Wood. 16 × 13 in. (40·5 × 33 cm.).

Brunsvik Sale, Vienna, Nov. 25, 1902, No. 308.

Lit.: W. Bode, *Catalogue of the Beit Collection*, 1913, No. 26.

The companion picture, a portrait of her husband, is also in the Beit Collection.

PORTRAIT OF THE PAINTER (27)

Lent by the FITZWILLIAM MUSEUM, CAMBRIDGE.

ON the left is the painter, head and shoulders, turned to the right, looking at the spectator. Behind him a distant landscape, with figures on a hill. In the right foreground the painter appears again as a seated man, drawing the Colosseum, in whose arches are seen small figures. Signed at the bottom: *Martyn van Hemtsker . . . Ao Aetatis suae, LV*, 1553.

Wood. 16½ × 21 in. (42 × 54·5 cm.).

Lit.: L. Preibisz, *M. van Heemskerck*, 1911, No. 12.

DIRCK JACOBSZ

c. 1495—Amsterdam—1567

PORTRAIT OF POMPEJUS OCCO (26)

Lent by MEVR. C. VON PANNWITZ.

HALF-LENGTH figure, turned to the right, looking at the spectator. In his right hand he holds a carnation; his left hand rests on a skull lying on a balustrade before him. To the right his coat-of-arms hanging on a tree; in the background to the left a town.

Wood. 26 × 21¼ in. (66 × 54 cm.).

Henry Doetsch Sale, London, June 22–25, 1895, No. 339, as by Scorel; R. von Kaufmann Sale, Berlin, December 4, 1917, No. 115.

Exh.: Amsterdam, 1925, No. 69.

Lit.: M. J. Friedländer, *Die Kunstsammlung von Pannwitz*, vol. i, 1926, No. 30, pl. xxi; K. Steinbart, *Die Tafelgemälde des Jacob Cornelisz von Amsterdam*, 1922, 96; *Oud Holland*, xlii, 1925, 11; xliii, 1926, 251.

Pompejus Occo (1483–1537) was a rich banker and patron of the arts at Amsterdam. He was created a Count Palatine by the Pope. A copy of this portrait is in the Collection of Baron von Heereman, Castle of Surenburg, Westphalia.

LUCAS VAN LEYDEN

1494—Leyden—1533

PORTRAIT OF A MAN (18)

Lent by the CASTLE ROHONCZ COLLECTION (HUNGARY).

LONG BUST without hands, turned slightly to the right. Blue-green cloak with black collar. Grey background. Signed at top to right with the monogram *L*, and dated 1511.

Wood. 9⅞ × 8⅝ in. (25 × 22 cm.).

Coll.: A. Zeiss, Berlin; M. van Valkenburg, The Hague.

Exh.: Bruges, 1902, No. 257; Utrecht, 1913, No. 40; Copenhagen, 1922, No. 72; New York (Anderson Galleries), 1923, No. 72.

Lit.: M. J. Friedländer, *Beschreibendes Verzeichnis der Bildwerke Niederl. Meister auf der Ausstellung in Brügge* 1902, pl. 88; W. Martin and E. W. Moes, *Oude schilderkunst in Nederland*, ii, 1912, No. 24; N. Beets, *Lucas de Leyde*, 1913, 83–4; *XX Catalogue of the Goudstikker Collection*, Amsterdam, 1920, No. 64; xxx, 1926, No. 89.

LUCAS VAN LEYDEN (*continued*)

THE CARD PLAYERS (30)

PLATE III

Lent by the EARL OF PEMBROKE.

NINE figures seated or standing round a table, on which coins are scattered, earnestly engaged in a game of cards. A wooded landscape is seen through an open window at the back. Signed by a later hand: *Lucas van Lyden P.*

Wood. 14 × 18 in. (33·5 × 47·5 cm.).

Exh.: Manchester, 1857, No. 422; Burlington Fine Arts Club, London, 1892, No. 59.

Lit.: *Waagen*, iii, 152; Nevile R. Wilkinson, *Catalogue of the Wilton House Pictures*, i, 1907, No. 98; N. Beets, *Lucas de Leyde*, 1913, pl. xxxi.

Repr.: *Souvenir.*

THE CONVERSION OF CROMATIUS (31)

Lent by H.M. THE KING. From Hampton Court Palace.

TO the right a man on a bed of sickness, at the foot of which a man and a woman are in prayer. By the side of the bed stands a man holding a crucifix surrounded by other figures. In the background, a man standing on a ladder, destroying an idol with a hammer.

Wood. 18 × 14¾ in. (45·5 × 37·5 cm.).

From the Collection of Charles I.

Lit.: *Burlington Magazine*, xviii, 1910, 150 and 295; M. Conway, *The Van Eycks and their Followers*, 1921, 481; *L'Art Flamand et Hollandais*, xi, 1909, 14 (attributing the picture to Dirk Huygenzoon, brother of Lucas van Leyden).

Formerly wrongly described as the Death of Jacob or the Communion of Herkinbald. The incident represented occurs in the legend of S. Sebastian.

Companion picture to Nos. 36 and 37.

THE SERMON (33)

Lent by the RIJKSMUSEUM, AMSTERDAM.

IN the foreground, a group of men and women listening to a priest preaching from the pulpit on the left. Some heads are evidently portraits. The artist himself, the fifth from the right among the standing men, is among them. Outside the church a nobleman distributing food to the poor. The same man also appears near the group inside. Signed to the right with the initial *L*, and dated 1530 (?) on the gable of a building in the right-hand corner.

Wood. 52⅜ × 38 in. (133 × 96·5 cm.).

Bortniansky Coll.; Schummlansky Sale, Leipzig, 1861.

LUCAS VAN LEYDEN (*continued*)

Exh.: Fortieth Anniversary Exhibition of the Rembrandt Society, Amsterdam, 1923, No. 10.

Lit.: *Burlington Magazine*, xviii, 1910–11, 150; *L'Art Flamand et Hollandais*, xi, 1909, 13 (attributing the picture to Dirk Huygenzoon, brother of Lucas van Leyden).

THE MARTYRDOM OF ST. SEBASTIAN (36)

Lent by H.M. THE KING. From Hampton Court Palace.

THE Saint is on the left, bound at a tree, his body pierced with arrows. Four soldiers are shooting at him with bows and arrows. In the foreground two children mocking the Saint. In the background a group of elders looking on.

Wood. 20 × 14½ in. (51 × 37 cm.).

From the Collection of Charles I.

Lit.: See under No. 31.

Companion picture to Nos. 31 and 37.

ST. SEBASTIAN BROUGHT BEFORE THE JUDGE (37)

Lent by H.M. THE KING. From Hampton Court Palace.

A YOUNG man, his hands bound, surrounded by soldiers and courtiers, is led before a judge, seated on the left on a throne, within a Renaissance building.

Wood. 18 × 15 in. (45·5 × 38 cm.).

From the Collection of Charles I.

Lit.: See under No. 31.

Formerly wrongly described as the *Judgment of Titus Manlius Torquatus* or *Simeon being bound and detained by Joseph* (Genesis xlii, v. 24).

Companion picture to Nos. 31 and 36.

ATTRIBUTED TO LUCAS VAN LEYDEN

PORTRAIT OF CLAES VAN ISENDOREN (15)

Lent by J. GOUDSTIKKER.

BUST without hands, turned half left. Black hat and robe. Green background. Inscribed on the edge of his shirt: *CLAES VAN ISEN . . .*

Wood, arched top. 14¼ × 11 in. (36 × 28 cm.).

Coll.: Museum in the Gothic House, Woerlitz (the Duke of Anhalt, Dessau).

ATTRIBUTED TO LUCAS VAN LEYDEN (*continued*)

Exh.: Toison d'or, Bruges, 1907, No. xx, 227.

Lit.: *Les Chefs d'Oeuvre d'Art Ancien à l'Exposition de la Toison d'Or à Bruges en* 1907 (repr.); *XXXV Catalogue of the Goudstikker Collection*, Amsterdam, 1928, No. 22.

Repr.: *Souvenir*.

MASTER OF DELFT

Working at Delft c. 1490–1530

VIRGIN AND CHILD, WITH SAINTS AND DONORS (29)

Lent by J. H. VAN HEEK (on loan to the Rijksmuseum, Amsterdam).

TRIPTYCH. Central panel: The Virgin seated, holding the Child, in the walled courtyard of a castle, surrounded by two Holy Women, Angels, and St. Joseph. In the background a hilly landscape and houses on a river. In the sky to the right a vision of the instruments of the Passion. On the wings: portraits of the donor and his wife, kneeling, with their patron saints. On the reverse: the Annunciation.

Central panel: $33\frac{7}{8} \times 26\frac{3}{4}$ in. (86 ×68 cm.); wings: $33\frac{7}{8} \times 12\frac{5}{8}$ in. (86 ×32).

Sales: Kneppelhout d'Oosterbeek, Amsterdam, Dec. 16, 1919, No. 24; Château de Nyenrode, Amsterdam, July 10, 1923, No. 15.

Lit.: *Burlington Magazine*, xxiii, 1913, 102; *Oud Holland*, xl, 1922, 16; *XXVII Catalogue of the Goudstikker Collection*, Amsterdam, 1923, No. 66.

MASTER OF THE VIRGO INTER VIRGINES

Working at Delft c. 1470–90

THE ADORATION OF THE CHILD (3)

Lent by OTTO HENKELL.

IN the foreground, under a shelter, round the Child, lying on the ground, are four angels, St. Joseph (?) and two Shepherds, all kneeling and in prayer. In the background to the right is seen the Annunciation to the Shepherds, to the left Mary and Joseph refused entrance to an inn.

Wood. $37\frac{3}{4} \times 30\frac{3}{4}$ in. (96 ×78 cm.).

R. von Kaufmann Sale, Berlin, December 4, 1917, No. 107.

Exh.: Frankfort-on-Main, 1925, No. 141.

Lit.: M. J. Friedländer, *Die Altniederländische Malerei*, v, 1927, No. 46; O. Götz, G. Swarzenski, and A. Wolters, *Ausstellung von Meisterwerken alter Malerei aus Privatbesitz, Sommer* 1925, Frankfort-on-Main, 1926, No. 136, pl. lvii.

MASTER OF THE VIRGO INTER VIRGINES (*continued*)

ROAD TO CALVARY, THE CRUCIFIXION, AND DEPOSITION (7)

Lent by the TRUSTEES OF THE BOWES MUSEUM, BARNARD CASTLE.

A TRIPTYCH. Central panel: Christ crucified between thieves. The Magdalen kneeling at the foot of the Cross; to the left the Virgin, supported by St. John and surrounded by five women; to the right eight men, some on horseback. Landscape background, Judas hanging on the tree, with, to the left, soldiers entering a town.
Left wing: Christ, kicked and beaten by rough soldiers, is carrying the Cross, helped by Simon of Cyrene. In the distance is a group, consisting of the Virgin, St. John, and the Holy Women.
Right wing: The body of Christ, supported by a man on a ladder, is received by two men below, assisted by others. In front of the Cross the Virgin is seated, supported by St. John; two Holy Women are behind her, and beyond three others. In the right foreground the Magdalen kneels with outstretched hands.

Wood. Centre: 87¼ × 77¼ in. (221 × 196 cm.); the wings: 85¼ × 36⅝ in. (219 × 93 cm.).

From a suppressed church at Lucca. Bought by Mr. Bowes about 1840 from the Duke of Lucca's Collection.

Exh.: Burlington Fine Arts Club, 1906 (Cat. p. 111), erroneously attributed to the School of Westphalia.

Lit.: *Catalogue of the Gallery of H.R.H. the Duke of Lucca now exhibiting at the Gallery of the Society of Painters in Watercolour, Pall Mall East, London*, July 1840, Nos. 88–90; M. J. Friedländer, *Die Altniederländische Malerei*, v, 1927, No. 55.

Repr.: *Les Arts Anciens en Flandre*, ii, 1906, 54; *Souvenir*.

THE ANNUNCIATION (9)

Lent by STEFAN VON AUSPITZ.

THE Virgin is kneeling on the left, turned to the right, while the Angel approaches through an entrance-hall. In the right background, through the open door, a view into a walled courtyard with flower beds. In the centre at the bottom two coats-of-arms, at present unidentified.

Wood. 22½ × 19 in. (57 × 48 cm.).

Lit.: M. J. Friedländer, *Die Altniederländische Malerei*, v, 1927, No. 45.

MASTER OF THE VIRGO INTER VIRGINES
(*continued*)

THE ENTOMBMENT (11)

Lent by the TRUSTEES OF THE LIVERPOOL ROYAL INSTITUTION and the CORPORATION OF LIVERPOOL.

THE dead Christ is supported by Nicodemus, Joseph of Arimathea, and the Magdalen. On the left is the Virgin on her knees, attended by St. John and two of the Marys.

Wood. 21½ × 21½ in. (54·5 × 54·5 cm.).

Coll.: Count Truchsess von Waldburg, South Germany; William Roscoe, Liverpool.

Exh.: Manchester, 1857, No. 443.

Lit.: *Waagen*, iii, 234; M. J. Friedländer, *Die Altniederländische Malerei*, v, No. 58; *Catalogue of the Truchsessian Picture Gallery, now exhibiting in the New Road, opposite Portland Place, London*, MDCCCIII; M. Conway, *The Van Eycks and their Followers*, 1921, 212; *Les Arts Anciens en Flandre*, ii, 1906, 53 (repr.).

SIR ANTHONY MOR VAN DASHORST

1512 Utrecht—Italy—England—Spain—Antwerp 1576

PORTRAIT OF ELISABETH DE VALOIS, QUEEN OF SPAIN (20)

Lent by DR. A. F. PHILIPS.

THREE-QUARTER-LENGTH figure, life size. She stands, turned half right, her left hand resting on a table. She wears a rich crimson dress embroidered with gold braid; bands of jewels and pearl pendants on her bodice.

Canvas. 41¾ × 35¾ in. (106 × 91 cm.).

Coll.: Rev. Walter Davenport, Wooton Hall, Bromley, 1863; Wilson, Brussels; H. L. Bischoffsheim; sold London, May 7, 1926, No. 68.

Exh.: Wilson Collection at Brussels, 1873, Catalogue, p. 105; Fair Women, Grafton Galleries, 1894, No. 21; Burlington Fine Arts Club, London, 1905, No. 37; National Loan, Grosvenor Gallery, London, 1913–14, No. 17.

Lit.: H. Hymans, *Antonio Moro*, 1910, p. 119.

Elisabeth de Valois (1545–73), daughter of Henry II of France and Catherine de Medici. First affianced to Edward VI, whose early death put an end to the negotiations. Her hand was next sought for the Infante Don Carlos of Spain; but the death of Mary Tudor, King Philip's second wife intervened, and the king, who was anxious for an alliance with the House of France, demanded the hand of Elisabeth for himself on the conclusion of the Treaty of Cambrai. She became his third wife, and was married by proxy June 1559, in

SIR ANTHONY MOR VAN DASHORST (*continued*)

the Church of Notre Dame, Paris. In consequence of the peace which was proclaimed at the same time, she was known in history as 'Princesse de la Paix'.
Versions of the portrait are in the Hugh Morrison and Sir John Ramsden Collections, and in the Fitzwilliam Museum, Cambridge. In the catalogue of the Marlay Bequest in the latter museum, by W. G. Constable, 1927, the attribution of the portrait here exhibited is discussed.

PORTRAIT OF JAN BAPTISTA CASTILAN (24)

Lent by SIR OTTO BEIT, Bart.

HALF-LENGTH figure, turned to the right, his left hand on his sword hilt, his right holding his hat.

Wood. 42½ × 32½ in. (108 × 82·5 cm.).

Coll.: Sir Richard Clayton, c. 1800.

Lit.: W. Bode, *Catalogue of the Beit Collection*, 1913, No. 157.

Probably a portrait of the mysterious wealthy Italian artist, 'Jean Baptista', with whom Anthony Mor was at one time associated, and who was the master of Conrad Schot (see Hymans, *Antonio Moro*, 1910, pp. 24, 25, 36–40). He wears an order, which seems to be the Order of St. James of Compostella. It is not improbable that this 'Jean Baptista', who, as we know, had very powerful friends and was a wealthy man, was given the honour of knighthood.

JAN MOSTAERT

c. 1474—Haarlem—1555–6

THE STEM OF JESSE (14)

Lent by MEVR. C. VON PANNWITZ.

IN a walled garden lies the sleeping Jesse, from whose body springs the stem of a tree. On its branches are scattered about as fruit the figures of the ancestors of the Virgin, who is seen at the top with the Child in her arms. The lowest figure with the harp represents David. On each side of the walled garden stands a prophet. To the left at the foot are visible the outlines of a kneeling female donor, painted out by the artist himself.

Wood. 34¼ × 23¼ in. (87 × 59 cm.).

Coll.: F. Meazza, Milan; Count Stroganoff, Rome.

Lit.: Fr. Dülberg, *Frühholländer*, iii, pl. v, p. 8; M. J. Friedländer, *Von Eyck bis Brueghel*, 1921, 147; *Catalogue of the Pannwitz Collection*, 1926, vol. i, pl. viii, No. 14; M. Conway, *The Van Eycks and their Followers*, 1921, 438.

An early work of the artist, painted about 1500.

JAN MOSTAERT (*continued*)

SCENE FROM THE CONQUEST OF AMERICA (19)

Lent by DR. N. BEETS.

To the right, a small company of European invaders, advancing under a yellow banner, round the base of a group of rocks, on which stands a rude hut, only accessible by ladders. A band of naked savages come running forward to the attack, and others cast down stones from the rock. The leading savages are either overthrown or turning in flight. Cows, sheep, and other animals are on the grass in the right foreground. In the right background, the sea.

Wood. 33 × 59 n. (84 × 150 cm.).

About 1600, still in the possession of Mostaert's grandson; in the nineteenth century, in that of the Exalto family, Gorinchem; C. F. L. de Wild Coll., The Hague; J. B. van Stolk Coll., Haarlem; sold, Amsterdam, May 8, 1928, No. 371.

Lit.: *Catalogue du Musée Van Stolk*, 1912, No. 408; E. Weiss, *Zeitschrift für bildende Kunst*, N.F. 20, 1909–10, 215; M. J. Friedländer, *Von Eyck bis Brueghel*, 1921, 145; M. Conway, *The Van Eycks and their Followers*, 1921, 442.

Mentioned by Carel van Mander, Schilderboeck, 1604, 224 verso, as being in the possession of Nicolaes Suycker, grandson of the painter; he gives an accurate description of it and calls it a 'West Indian landscape, left unfinished by the master'.

JAN VAN SCOREL

1495 Schoorl—Amsterdam—Utrecht—Italy—Utrecht 1562

FIVE MEMBERS OF THE FELLOWSHIP OF JERUSALEM PILGRIMS OF UTRECHT (1)

Lent by the MUNICIPAL MUSEUM, UTRECHT.

Busts of five men, turned to the left, holding palm-branches in their hands, and carrying, as a sign of their membership, a cross on their breasts. Beneath each figure an inscription giving the name of the person represented.

Wood. 18⅞ × 63¾ in. (48 × 162 cm.).

From the Chapel of the Fellowship at Utrecht.

Exh.: Utrecht, 1913, No. 86.

Lit.: W. Martin and E. W. Moes, *Oude Schilderkunst in Nederland*, ii, 1912, No. 56; G. J. Hoogewerff, *Jan van Scorel*, 1923, p. 46; H. Hymans, *Antonio Moro*, 1910, p. 16; M. J. Friedländer, *Von Eyck bis Brueghel*, 1921, 168.

The authorship of Jan van Scorel has been contested by Hymans, followed by Hoogewerff, who brought forward the name of Sir Anthony Mor van Dashorst, who was Scorel's pupil. Painted in 1541 or shortly afterwards.

PLATE IV

JAN VAN SCOREL (*continued*)

PORTRAIT OF A MAN (17)

Lent by I. DE BRUIJN.

LONG bust without hands, turned to the left, looking towards the spectator.

Wood. $9\frac{7}{8} \times 7\frac{1}{4}$ in. (25 × 19 cm.).

James Simon (of Berlin) Sale, Amsterdam, October 25, 1927, No. 45.

PORTRAIT OF AGATHA VAN SCHOONHOVEN (21) PLATE IV

Lent by PRINCE DORIA-PAMPHILI-LANDI.

LONG bust, turned half left, looking smiling at the spectator. White cap with white streamers. Inscribed on the right: *Agatha Sconhovensis, 1529, Per Scorelium pictorem.*

Wood, arched top. $14\frac{1}{2} \times 10\frac{5}{8}$ in. (37 × 27 cm.).

Exh.: Utrecht, 1913, No. 84; Dutch Exhibition, Rome, 1928, No. 7.

Lit.: F. Dülberg, *Frühholländer*, iii, pl. xxxiv; G. J. Hoogewerff, *Jan van Scorel*, 1923, pl. xvi.

Repr.: *Souvenir.*

ST. MARY MAGDALENE (23)

Lent by the RIJKSMUSEUM, AMSTERDAM.

THREE-QUARTER-LENGTH figure, turned to the left, sitting under a tree in a mountainous landscape. In the distance, left, is seen the Assumption of the Saint, with an old man looking on in wonder.

Wood. $26\frac{1}{8} \times 30$ in. (66·5 × 76 cm.).

From the Town Hall at Haarlem, 1804.

Lit.: G. J. Hoogewerff, *Jan van Scorel*, 1923, pl. xxv; *Mededeelingen van het Nederlandsch Historisch Instituut te Rome*, iv, 1924, pl. xxx.

An original drawing for the picture is in the University Print Room, Göttingen.

Recent investigation has shown that the upper part of the sky and foliage are comparatively modern additions.

Old copies are in the Palermo Museum and in a London private collection.

JAN VAN SCOREL (*continued*)

PORTRAIT OF ANNA CODDE (32)

Lent by BARONESS SCHIMMELPENNINCK VAN DER OYE.

HALF length, turned slightly right, sitting at her spinning-wheel. Inscribed on the frame (copied from the original frame): 1529 *A.* 26.

Wood, arched top. 33 × 25½ in. (84 × 65 cm.).

For history, &c., see No. 35.

Companion picture to No. 35.

Round the present head-dress is a *pentimento* of a larger one.

THE YOUNG SCHOLAR (34) PLATE V

Lent by the BOYMANS MUSEUM, ROTTERDAM.

HALF-LENGTH figure, seen almost full face, holding a pen and a sheet of paper in his hands. Wears a scarlet cap. Green background. On the paper an inscription, seen in reverse : *O(mn)ia dat dominus, non habet ergo minus* (God gives all things, but He has no less thereby).

Inscribed at the top: . 1531 . *AETATIS* . 12 . ; and at the bottom: *Quis dives? Qui nil cupit.—Quis pauper? Avarus* (Who is rich? He who has no desire.—Who is poor? The miser).

Wood. 18¾ × 13¾ (46·5 × 35 cm.).

J. van der Hoop, Sale, Rotterdam, October 13, 1864, No. 75.

Lit.: M. J. Friedländer, *Von Eyck bis Brueghel*, 1921, 167; G. J. Hoogewerff, *Jan van Scorel*, 1923, pl. xvii.

Repr.: *Souvenir*.

PORTRAIT OF PIETER BICKER (35)

Lent by BARONESS SCHIMMELPENNINCK VAN DER OYE.

HALF-LENGTH figure, standing at a table, holding an open book with his left hand and laying out coins with his right. Behind on the wall a mirror, in which is seen the face of the sitter in profile. Inscribed on the frame (copied from the original frame): 1529 *A.* 34.

Wood, arched top. 33 × 25½ in. (84 × 65 cm.).

Inherited through the Van Ruytenburch, Van Leyden, and Van Rhemen families.

Exh.: Utrecht, 1913, No. 95.

Lit.: W. Martin and E. W. Moes, *Oude schilderkunst in Nederland*, i, 1911, No. 20; *Zeitschrift für bildende Kunst*, N.F. 25, 1913–14, 33–5; Hoogewerff, *Jan van Scorel*,

Printed by L. van Leer & Co., Amsterdam.

JAN VAN SCOREL (*continued*)

1923, 77; M. J. Friedländer, *Von Eyck bis Brueghel*, 1921, 168; *Der Cicerone*, xx, 1928, 53–5.

Repr.: *Souvenir*.

Pieter Bicker (born c. 1495) was mint-master and juror at Amsterdam.

The authorship of Scorel has been contested by Hoogewerff and others.

Companion picture to No. 32.

TWELVE MEMBERS OF THE FELLOWSHIP OF JERUSALEM PILGRIMS OF UTRECHT (41)

Lent by the MUNICIPAL MUSEUM, UTRECHT.

BUSTS of twelve men, turned to the right, looking towards the spectator. They hold palm-branches in their hands, and carry, as a sign of their membership, a cross on their breasts. Beneath each portrait is the coat-of-arms of the person represented and an inscription giving their names and the year of their pilgrimage. The eighth from the left is the artist himself.

Wood. $18\frac{1}{2} \times 109\frac{1}{8}$ in. (47 × 275 cm.).

From the Chapel of the Fellowship at Utrecht.

Exh.: Utrecht, 1913, No. 85.

Lit.: G. J. Hoogewerff, *Jan van Scorel*, 1923, pl. 14.

Painted about 1525–6.

The second head from the left was probably repainted by Isaac Willaerts, who restored the picture in 1667. The sixth head from the left painted by Professor Hauser, of Berlin, about 1899–1902.

ATTRIBUTED TO JAN VAN SCOREL

PORTRAIT OF A VENETIAN GENTLEMAN (25)

Lent by the LANDESMUSEUM, OLDENBURG.

BUST length, without hands, life size. Turned to the left, looking towards the spectator. Background of blue sky shading to white.

Wood (*poplar*). $17\frac{3}{4} \times 13\frac{1}{4}$ in. (45 × 33·5 cm.).

Coll.: Von Quandt, 1868; Grand-Ducal Museum, Oldenburg (as by Hans von Kulmbach).

Lit.: A. Bredius and F. Schmidt-Degener, *Die Grossherzogliche Gemäldegalerie zu Oldenburg*, 1906, (reproduced as by Hans von Kulmbach); *Kunst*, lviii, 1924–5, 250; *Pantheon*, iv, 1929 (November).

ATTRIBUTED TO JAN VAN SCOREL (*continued*)

The new attribution, made by Dr. H. Schneider, is accepted and supported by Dr. F. Winkler, but doubted by Dr. M. J. Friedländer, Dr. Hoogewerff, and others, without however giving a more convincing attribution. Other portraits, painted at the same period, probably during Scorel's stay in Italy, are in the Louvre (No. 2641b), in the Stuttgart Museum, in the Liechtenstein Collection, Vienna, and in private possession (cf. F. Winkler, *Zeitschrift für bildende Kunst*, lviii, 1924–5, 250).

TRIPTYCH OF THE STOOP FAMILY (39)

Lent by DR. TH. STOOP.

CENTRAL panel: the Holy Family, resting during the Flight into Egypt. On the wings: portraits of the donor and his wife with their family, both kneeling before a prie-dieu, which carries their coats-of-arms; behind them their patron Saints, St. John the Baptist and St. Mary Magdalene.

Wood. Centre: 30 × 27⅜ in. (76 × 69·5 cm.); the wings: 22½ × 10⅝ in. (57 × 27 cm.).

In the Cathedral of Dordrecht, to which it had been presented by Willem Stoop about 1530. Withdrawn by the Stoop family at the beginning of the Calvinist troubles, 1572.

Exh.: Utrecht, 1894, No. 191; Rotterdam, 1909, No. 142; Bois-le-Duc, 1913, No. 45.

Lit.: W. Martin and E. W. Moes, *Oude schilderkunst in Nederland*, i, 1912, 55; G. J. Hoogewerff, *Jan van Scorel*, 1923, 86 and pl. xlv (attributing it to Scorel's workshop).

The Donor was Mr. Willem Adriaensz Stoop (died 1537), medical doctor, burgomaster of Dordrecht 1534–5. He married Adriana van Roon (died 1523). They had nine sons and ten daughters.

PLATE VI

PAINTINGS—SEVENTEENTH CENTURY

HENDRIK AVERCAMP

1585 Amsterdam—Kampen 1663

FISHING (68)

Lent by H. E. TEN CATE.

CENTRE foreground, on the bank of a river, several fishermen are drawing in a net, watched by a man, a woman, and a boy. In the middle distance a farm and a lime-kiln and trees. On the horizon a windmill. Signed in the centre of the foreground: *Avercamp*.

Wood. 17¾ × 24½ in. (35 × 62·5 cm.).

Coll.: Arthur Kay, Glasgow; August Janssen, Amsterdam.

Exh.: Amsterdam, 1906, No. 2.

Lit.: *XIII Catalogue of the Goudstikker Collection*, Amsterdam, 1919, No. 2.

Repr.: *Souvenir*.

WINTER SCENE (71)

Lent by the RIJKSMUSEUM, AMSTERDAM.

A FROZEN stream with numerous figures. On the banks, farmhouses; beyond those to the left, a church and a castle. Signed on the right on a door: *Henricus Av.*

Wood. 30½ × 51¾ in. (77·5 × 131·5 cm.).

Coll.: G. de Clercq, Amsterdam.

Exh.: Amsterdam, 1923, No. 15.

Repr.: *Souvenir*.

WINTER LANDSCAPE (81) PLATE VI

Lent by COUNT J. DE LYNDEN.

A VIEW on a wide river, frozen over and covered with groups of figures, skating or sitting in sleighs. On both sides of the river are villages behind dykes. Signed on the right on a sleigh with the monogram: *H.A.*

Wood. 14⅝ × 25⅜ in. (37 × 64·5 cm.).

Coll.: Count J. C. E. de Lynden, The Hague; Ridder Huyssen van Kattendyke, The Hague.

Exh.: The Hague, 1881, No. 70.

Repr.: *Amsterdam in de 17e eeuw*, iii, 1901–4, 98 (repr.).

JACOB ADRIAENSZ BACKER

1608 Harlingen—Amsterdam 1651

PORTRAIT OF JOHANNES UYTTENBOGAERT (143)

Lent by the REMONSTRANT BROTHERHOOD, AMSTERDAM.

THREE-QUARTER length, life size. He sits at his writing-table, turned to the left, looking towards the spectator, a pen in his hand. Signed on the right at top: *J. A. Backer A° 1638*; and inscribed on the left: *Aet. 80.*

Canvas. 48¼ × 38½ in. (122·5 × 98 cm.).

Exh.: Frederik Muller Galleries, Amsterdam, 1906, No. 3.

Lit.: W. Martin & E. W. Moes, *Oude Schilderkunst in Nederland*, i, 1912, No. 3; K. Bauch, *J. A. Backer*, 1926, No. 159.

Etched (the head only) by Jan de Visscher.

Johannes Uyttenbogaert (1557–1644) was a famous Remonstrant pastor and court-preacher to Prince Maurice, Stadholder of the Netherlands, at The Hague. His portrait was also painted by P. Moreelse, M. J. Mierevelt, and by Rembrandt (in the Collection of the Earl of Rosebery).

PORTRAIT OF A LADY (156)

Lent by K. W. BACHSTITZ.

HALF-LENGTH figure, life size, turned to the left, eyes turned towards the spectator. She holds a black feather fan in her right hand. Signed on the right at the top with the monogram *J.A.B.*, and dated 1641.

Canvas. 30¾ × 24½ in. (78 × 62·5 cm.).

Coll.: Dowager Countess of Gosford.

Lit.: *International Studio*, xcii, Mar., 1929, 39, 94, 96 (repr.).

THE GREY BOY (351) PLATE VII

Lent by the ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE.

THREE-QUARTER length, life size, turned slightly left, looking towards the spectator. He wears a grey cloak and holds his hat in his right hand. Signed on the right: *I : De backer 1634.*

Canvas. 37 × 28 in. (94 × 71 cm.), oval.

Steengracht Gallery, The Hague. Sold at Paris, June 9, 1913, No. 2; bought by Mrs. G. K. Rose at The Hague, and given by her to the Museum.

PLATE VIII

JACOB ADRIAENSZ BACKER (*continued*)

Exh.: 40th Anniversary Exhibition of the Rembrandt Society, Amsterdam, 1925, No. 42.

Lit.: K. Bauch, *J. A. Backer*, 1926, No. 167.

Repr.: *Souvenir*.

ADRIAEN CORNELISZ BEELDEMAKER

c. 1625 Rotterdam—Leyden—The Hague c. 1701

A SPORTSMAN WITH HIS DOGS (357)

Lent by the RIJKSMUSEUM, AMSTERDAM.

THE man, life size, in a red coat, turned towards the left background, stands out against a grey sky in a mountainous landscape. Round him, dogs of various breeds. Signed on the gun: *AC beeldemaker A° 1653*.

Canvas. 72¼ × 86⅞ in. (183·5 × 220·5 cm.).

W. Gruyter, Sale, Amsterdam, October 24, 1882, No. 8.

ABRAHAM VAN BEYEREN

1620–1 The Hague—Leyden—Delft—Alkmaar—Overschie 1690

STILL LIFE (175)

PLATE VIII

Lent by ERNEST SARASIN.

ON a marble table are a silver plate, two glasses, grapes, oysters, lemons, and a barrel. Signed on the table with the monogram: *A.V.B.f.*

Canvas. 35½ × 35 in. (90 × 89 cm.).

Sale: F. J. H. . . ., Amsterdam, July 13, 1926, No. 733.

STILL LIFE (215)

Lent by SIR HERBERT COOK, Bart.

IN the centre of a table with a Turkish table-cover stands a silver jug, in which the painter, sitting at his easel, is reflected. Grouped round the jug are a blue Chinese bowl of Ming export ware, with an orange and two plums, a silver dish with a peeled lemon, a lobster, a basket containing a ham on a pewter plate, a cut melon, and a watch.

Canvas. 39 × 33½ in. (99 × 85 cm.).

Exh.: Guildhall Art Gallery, London, 1895, No. 101.

Lit.: *Doughty House Cat.*, No. 214 (repr.).

ABRAHAM VAN BEYEREN (*continued*)

STILL LIFE (249)

Lent by ANTON JURGENS.

A TABLE covered with a sumptuous still life of chased and ornamented silver vessels, a dish of Ming export ware, glasses, fruit, crustaceous animals, flowers, and a watch of German manufacture. Signed on the table with the monogram: *AVB f. AN° 1654.*

Canvas. 40 × 39⅜ in. (102 × 100 cm.).

Repr.: *Burlington Magazine*, December 1927; *Souvenir.*

STILL LIFE (252)

Lent by F. LUGT.

A TABLE covered with a sumptuous still life of silver vessels and dishes, a Chinese bowl, dishes, fruit, oysters, and a lobster. Signed with the monogram: *AVB 165 . . .*

Canvas. 43¼ × 40¼ in. (110 × 102·5 cm.).

Exh.: Still Life Exhibition, The Hague, 1926, No. 53.

Lit.: *Mededeelingen van den Dienst voor Kunsten en Wetenschappen der Gemeente*, The Hague, ii, 1926, 13.

FERDINAND BOL

1616 Dordrecht—Amsterdam 1680

PORTRAIT OF AN OLD LADY (146)

Lent by ERNEST INNES.

THREE-QUARTER length, seated, turned to the right, looking downwards towards the spectator. Signed falsely to the right at the top: *Rembrandt f.*

Canvas. 30½ × 24½ in. (77·5 × 62 cm.).

PORTRAIT OF THE ARTIST (161)

Lent by BARON BRUNO SCHRÖDER.

HALF length, life size, leaning on a balustrade, and holding brushes and palette in his left hand. A gold medallion suspended from a blue ribbon round his neck; a crimson cloak over his shoulders. Signed below on the balustrade: *f. Bol, 1653.*

Canvas, arched top, 41¼ × 32½ in. (105 × 82·5).

Baron de Beurnonville Sale, Paris, May 9–16, 1881, No. 218; Oscar Hainauer Coll., Berlin; Louis Raphael Sale, London, May 20, 1927, No. 1.

PLATE IX

FERDINAND BOL (*continued*)

Lit.: W. Bode, *Die Sammlung Oscar Hainauer*, 1897, No. 73; *Burlington Magazine*, xlii. (1923) 72; xliii. 26, 153, 312.

Companion picture to No. 165.

PORTRAIT OF ELISABETH DELL, WIFE OF THE ARTIST (165)

Lent by BARON BRUNO SCHRÖDER.

HALF length, life size, turned slightly left, resting her right hand on a stone ball of a balustrade, on which she leans her left elbow. Brown-green curtains edged with gold are in the background.

Canvas, arched top, 41¼ × 32½ in. (105 × 82·5 cm.).

For history, &c., see No. 161.

Elisabeth Dell, born about 1628, married Ferdinand Bol, October 21, 1653. These portraits represent them as a young married couple.

Companion picture to No. 161.

PORTRAIT OF A BOY (354) PLATE IX

Lent by the BOYMANS MUSEUM, ROTTERDAM.

FULL-LENGTH portrait, standing, turned slightly left. He wears a yellow silk Polish dress and a fur cap, and holds a hammer in his right hand. To the right, a drum and various weapons; in the background three cannon. In the top right-hand corner, a coat-of-arms of the van der Waeyen family, added early in the nineteenth century. Signed on the drum: *f. Bol 1656.*

Canvas. 62½ × 47½ in. (158·5 × 120·5 cm.).

JAN DE BRAY

c. 1627—Haarlem—1697

PORTRAIT OF A YOUNG BOY (366)

Lent by JOHN GLEN.

HALF length, turned to the right, looking towards the spectator. He holds a basket of fruit; and over his right arm carries a spray of ivy. Signed on the left: *J. Bray, 1658.*

Wood. 26½ × 21¾ in. (68 × 55 cm.).

Not previously exhibited.

Repr.: *Souvenir.*

WILLEM PIETERSZ BUYTEWECH

1591–2—Rotterdam—Haarlem—Rotterdam—1624

ELEGANT COURTSHIP (78)

Lent by the RIJKSMUSEUM, AMSTERDAM.

IN front of a grey garden wall, on which are a fountain and a creeper between pilasters, two gentlemen and two ladies elegantly dressed hold a conversation, evidently about love. The seated lady is indicating her choice by giving one of two rosebuds in her hand. On a grille in the left background hangs a coat-of-arms.

Canvas. 22¼ × 27¾ in. (56·5 × 70·5 cm.).

J. v. d. Linden van Slingeland Sale, Dordrecht, August 22, 1785, No. 167 as a Frans Hals. Presented to the Rijksmuseum by the Commission for the Sale of Photographs.

Lit.: *Oud Holland*, xliii, 1926, 97; *Jahrbuch der Preussischen Kunstsammlungen*, xlvii, 1926, 97; *Maandblad voor beeldende Kunsten*, iii, 1926, 165.

Repr.: *Souvenir*.

According to Mr. W. J. J. C. Bijleveld, the coat-of-arms is probably that of the Duivelandt van Rhoon family.

A MERRY COMPANY (82)

Lent by the MUSEUM OF FINE ARTS, BUDAPEST.

A PARTY of four round a table in a Dutch interior. In the centre a seated couple making love. On the left an elegantly dressed gentleman holding his pipe; on the right, another is standing and filling his pipe, his face towards the spectator. Behind him a monkey climbs on the chair. A map of the United Provinces of the Netherlands hangs on the wall, among various musical instruments.

Canvas. 28¼ × 26 in. (72 × 66 cm.).

Coll.: Depret, Nice; G. Ritter Hoschek von Mühlheim, Prague, 1908, as by Dirk Hals.

Lit.: *Hoschek Collection Catalogue*, 1907, No. 51, as by Dirk Hals; the new attribution given by W. Martin, *Oud Holland*, xxxiv, 1916, 197–203.

JOHANNES VAN DE CAPPELLE

1624/5—Amsterdam—1679

A SEA-PIECE (193)

Lent by MISS ALEXANDER.

TO the right a jetty, on which are several men. Moored to the jetty are two sailing-vessels; in the foreground a rowing-boat. In the distance to the left, other sailing-vessels.

PLATE X

JOHANNES VAN DE CAPPELLE (*continued*)

Wood. 13¾ × 16¾ in. (35 × 42·5 cm.).

Lit.: *Hofstede de Groot*, vol. vii, No. 41.

A CALM ON THE SEA COAST (258)

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

VIEW of a calm sea, with a ship unloading merchandise in the middle distance on the right. In the foreground, a fisherman with a hamper is standing on the shore laid bare by the low tide. Beyond him, a fishing-boat is anchored and larger vessels are seen in the background. Signed to the right at the bottom: *I. V. Cappelle f. 1651.*

Canvas. 23 × 26 in. (58·5 × 66 cm.).

A CALM SEA WITH NUMEROUS SHIPS (260)

Lent by the EARL OF STRAFFORD.

VARIOUS ships are lying in a calm sea, near the coast. In the centre foreground a warship, approached on the left by a ferry-boat. The piles of an old landing-stage or breakwater are seen in the foreground to the right.

Canvas. 42¾ × 53¼ in. (108·5 × 136 cm.).

Coll.: George Byng, later Lord Enfield, Wrotham Park.

Exh.: British Institution, London, 1832, No. 91; 1845, No. 117.

Lit.: *Waagen, Suppl.* 325; *Hofstede de Groot*, vol. vii, No. 74.

A CALM SEA (262) PLATE X

Lent by JOHN ROBARTS.

TWO groups of ships are seen in perspective on a calm sea, sails hoisted, figures on board; the large ship in the right foreground is firing a salute. Signed to the right at the bottom: *I. V. Capel, 1645.*

Wood. 27½ × 36¼ in. (70 × 92 cm.).

Lit.: *Waagen, Suppl.* 162; *Hofstede de Groot*, vol. vii, No. 50; *Apollo Magazine*, viii, 1928, p. 118.

Repr.: *Souvenir.*

JOHANNES VAN DE CAPPELLE (*continued*)

A CHOPPY SEA (272)

Lent by DR. A. F. PHILIPS.

TWO groups of vessels extending into the distance, on a choppy sea. Signed to the right on a vessel: *I V Cappelle.*

Canvas. 34 × 53·5 in. (86 × 136 cm.).

Coll.: August Janssen, Amsterdam, 1919.

Exh.: Dutch Exhibition, Paris, 1921, No. 4.

Lit.: *XIII Catalogue of the Goudstikker Collection*, Amsterdam, 1919, No. 18; *XIV*, 1919–20, No. 9.

A FISHING FLEET COME TO LAND (289) PLATE XI

Lent by H. E. TEN CATE.

ON the open sea to the right are several sailing-vessels; to the left is the raised beach, on which is a group of men and women who have just landed from a boat moored close in, from which other persons are disembarking.

Canvas. 28¼ × 34¼ in. (72·5 × 87 cm.).

R. G. Wilberforce Coll., London, 1887; Charles T. D. Crews Sale, London, July 1, 1915, No. 13; M. Onnes van Nijenrode Coll., Nijenrode.

Exh.: Royal Academy Winter, London, 1887, No. 70; 1890, No. 81; Guildhall Art Gallery, 1892, No. 79; 1903, No. 171; Burlington Fine Arts Club, London, 1900, No. 50; 1905, No. 14.

Lit.: *Hofstede de Groot*, vol. vii, No. 133; *XX Catalogue of the Goudstikker Collection*, Amsterdam, 1920, No. 19.

Repr.: *Souvenir.*

A WINTER SCENE (293)

Lent by SIR HERBERT COOK, Bart.

A FROZEN canal extends into the distance, crossed by a bridge, with cottages on the banks. Two men are playing golf in the foreground and others skating. Signed on the right at foot: *J. v. Cappelle.*

Wood. 16 × 16½ in. (40·5 × 42 cm.).

Sales: N. Doekscheer, Amsterdam, September 9, 1789, No. 9; J. Jelgerhuis and A. J. Saportas, Amsterdam, December 12, 1836, No. 9. Coll.: Sir Frederick Cook, Richmond.

Exh.: Guildhall Art Gallery, London, 1895, No. 102.

Lit.: *Hofstede de Groot*, vol. vii, No. 158; *Doughty House Catalogue*, No. 228.

PLATE XII

JOHANNES VAN DE CAPPELLE (*continued*)

A CALM SEA (295)

Lent by the MARQUESS OF ZETLAND.

Two lines of ships, with a ferry-boat in the foreground, at the mouth of a river during a calm. Signed in the right-hand corner at the bottom: *J. v. Cappelle 1654.*

Canvas. 43¼ × 57⅝ in. (110 × 147 cm.).

Exh.: British Institution, London, 1864, No. 34.

Lit.: *Hofstede de Groot*, vol. vii, No. 52.

A WINTER SCENE WITH A FROZEN RIVER (296) PLATE XII

Lent by F. LUGT.

Along the right bank of a frozen river is a road, leading to a little bridge. Behind the bank two cottages stand among tall leafless trees. On the ice in the foreground are two golf-players, with other figures beyond them. Signed on the right at foot: *I. V. Cappelle A° 1653.*

Canvas. 17¾ × 20⅞ in. (45 × 53 cm.).

Coll.: Max Wassermann, Paris; Edouard Kann, Paris.

Exh.: Dutch Exhibition, Paris, 1911, No. 13.

Lit.: *Hofstede de Groot*, vol. vii, No. 155; Ch. Sedelmeyer, *Catalogue of* 100 *Paintings*, 1895, No. 1; *Monatshefte für Kunstwissenschaft*, iv, 1911, 434.

Repr.: *Souvenir.*

ANTHONY JANSZ VAN DER CROOS

1606/7—The Hague—Alkmaar—The Hague c. 1662/3

VIEW OF HAARLEM (499)

Lent by D. HERMSEN.

To the left of a road leading into the background is a cottage beneath high trees. To the right a distant view of Haarlem. Signed in the centre at the bottom: *A. V. Croos.*

Canvas. 52 × 63⅜ in. (132 × 161 cm.).

AELBERT CUYP

1620—Dordrecht—1691

THE MAAS AT DORDRECHT IN A STORM (261)

Lent by MISS ALEXANDER.

ON the right, the town of Dordrecht. In the foreground a coaster with its large sail reefed. Two other ships are on the left, and a rowing-boat is near the shore on the right. A stormy sky. Signed in the right-hand bottom corner: *A. cuyp*.

Wood. 19¾ × 29 in. (50·5 × 74 cm.).

Coll.: Prince Regent, Carlton House, sold 1804; Francis Jordan, sold 1844; T. Barber Sale, London, May 5, 1862, No. 54.

Exh.: Royal Academy Winter, London, 1887, No. 50.

Lit.: *Hofstede de Groot*, vol. ii, No. 636.

VIEW ON THE MAAS (264)

Lent by JOHN ROBARTS.

ON the left a large sailing-barge, full of soldiers, into which an officer climbs from a small rowing-boat alongside. On the right, another boat at anchor and two others with sails set, filled with figures. To the right are a walled town and a church. Signed on the left on a pile: *A. Cuyp*.

Canvas. 43 × 59½ in. (109 × 151 cm.).

Exh.: Royal Academy Winter, 1877, No. 137; 1891, No. 59; 1903, No. 92.

Lit.: *Waagen, Suppl.* 159; *Hofstede de Groot*, vol. ii, No. 33; *Apollo*, viii, 1928, p. 113.

VIEW ON THE MAAS AT DORDRECHT (265)

Lent by ANTHONY DE ROTHSCHILD.

THE river fills the whole foreground. In the background to the left are seen the church and houses of Dordrecht. Sailing-ships, a big barge, fishing-boats and a raft of timber are reflected in the mirror-like river.

Canvas. 27 × 75 in. (68·5 × 190·5 cm.).

Lady Stuart Sale, London, 1841, No. 75; Robert Holford Coll., London, 1841; Sir George Lindsay Holford Sale, London, May 17, 1928, No. 10.

Exh.: British Institution, 1843, No. 115; 1852, No. 68; 1862, No. 4; Royal Academy Winter, 1887, No. 75; Burlington Fine Arts Club, 1900, No. 31; Dutch Exhibition, Paris, 1921, No. 5.

Lit.: *Waagen*, ii, 202; *Hofstede de Groot*, vol. ii, No. 164; *Catalogue of the Holford Collection, Dorchester House*, No. 1.

PLATE XIII

AELBERT CUYP (*continued*)

Etched by P. J. Arendzen in *Masterpieces of Dutch Art in English Collections.*

The picture was formerly divided in two halves; the portions were reunited by the London art dealer Brown, in 1841. A drawing for the right half is in the British Museum. A copy of this half is in the Rijksmuseum, Amsterdam.

THE MAAS AT DORDRECHT (267) PLATE XIII

Lent by SIR JOSEPH DUVEEN, Bart.

ON the left numerous vessels lie in a long line at the quay. On the right a broad Dutch ferry-boat, full of people. A small boat lies alongside. Out in the river, a yacht and several other boats. Signed on the right on the ferry-boat: *A. Cuyp.*

Canvas. 44½ ×66 in. (113 ×168 cm.).

Imported into England by Alexis De la Hante, and bought from him by Sir Abraham Hume, Bart., who owned it in 1834. Earl Brownlow Coll., Ashridge Park; sold in London, May 4, 1923, No. 75.

Exh.: British Institution, 1815, No. 67; 1838, No. 37; 1867, No. 21; Nottingham Castle, 1878, No. 78; Guildhall Art Gallery, London, 1892, No. 85.

Lit.: *Waagen*, ii, No. 316; *Hofstede de Groot*, vol. ii, No. 28.

Repr.: *Souvenir.*

The event represented is probably *Charles II in the Dordrecht roads, May 24th, 1660*, during his journey from Breda, where he had lived some time, to The Hague and thence to England.

A copy from the Collection of Mr. Guy Sebright was in the Royal Academy Winter Exhibition, 1907, No. 57; this was on canvas, 43 ×65 in., and was probably the picture shown by Matthew Anderson at the Leeds Exhibition, 1868, No. 898.

VIEW OF THE MAAS IN WINTER (268)

Lent by the EARL OF YARBOROUGH.

IN the right foreground is the ruined 'Huis te Merwede'. Close by are several sledges, horses, and numerous figures. In the left foreground, a man, with a stick over his shoulder, is skating, with others beyond. A few buildings and a flat shore bound the view. Signed on the right at the bottom: *A. cuyp.*

Wood. 25½ ×35½ in. (65 ×90 cm.).

From the Collection of Hendrik van Slingeland, 1752; J. van der Linden van Slingeland Sale, Dordrecht, August 22, 1785, No. 78.

Exh.: British Institution, London, 1832, No. 47; Manchester, 1857, No. 1035; Royal

AELBERT CUYP (*continued*)

Academy Winter, London, 1875, No. 145; 1890, No. 96; 1903, No. 91; Guildhall Art Gallery, London, 1894, No. 54.

Lit.: *Waagen*, ii, 86, and *Suppl.* 68; *Hofstede de Groot*, vol. ii, No. 73.

PORTRAIT OF A GIRL WITH A GOAT (270)

Lent by LEWIS G. FRY.

A LITTLE girl, holding a rod in her right hand and a cord in her left attached to a white goat. Behind her are ruins and a hilly landscape, in golden light. In the painter's earlier manner.

Wood. 17 × 13½ in. (43 × 34·5 cm.).

Exh.: Royal Academy Winter, 1882, No. 72; Whitechapel Art Gallery, 1904, No. 293.

Lit.: *Hofstede de Groot*, vol. ii, No. 145.

ST. PHILIP BAPTIZING THE EUNUCH (276)

Lent by the REINHARDT GALLERY, NEW YORK.

THE Eunuch, in rich Oriental costume, kneels on the edge of a stream, and is baptized by Philip. He is attended by several slaves. Two slaves are on horseback and others are in his carriage, which is drawn by two white horses and shaded by a large canopy. On the left the view extends over hilly country bathed in golden light. Signed to the right at the bottom: *A. Cuijp.*

Canvas. 46 × 67¼ in. (117 × 171 cm.).

Sales: Comte de Visme, or Page, Paris, 1786; Le Bas Courmont, Paris, 1794; Duke of Buckingham (Stowe) London, September 12, 1848, No. 437. Coll.: Sir Hugh Hume Campbell, Marchmont House, London, 1857; Baron Gustave de Rothschild, Paris; Sir Philip Sassoon, London.

Exh.: British Institution, London, 1866, No. 63.

Lit.: *Waagen, Suppl.* 411; *Hofstede de Groot*, vol. ii, Nos. 11 and 12.

FIVE COWS IN A RIVER (279) PLATE XIV

Lent by JOHN ROBARTS.

IN the foreground five cows stand in the shallow margin of a broad river. Along the farther bank, in the distance, are boats. A cloudy sky. Signed to the right at the bottom: *A. cuyp.*

Wood. 24½ × 30¼ in. (62 × 77 cm.).

Abraham Robarts Coll., London, 1834.

AELBERT CUYP (*continued*)

Exh.: Royal Academy Winter, London, 1877, No. 76; 1891, No. 87; 1903, No. 83.

Lit.: *Waagen, Suppl.* 163; *Hofstede de Groot*, vol. ii, No. 393; *Apollo Magazine*, viii, 1928, p. 114.

Repr.: *Souvenir.*

PORTRAIT OF A BOY HAWKING (359)

Lent by MEVR. D. BLAAUW-BACKER.

A BOY, dressed in red, holds a hawk on his left wrist and points with his right hand to a dog running in front of him. Life-size figure in a river landscape. Signed in the right-hand bottom corner: *A Cuyp fecit A° 1649.*

Wood. 42½ × 31 in. (108 × 78·5 cm.).

Coll.: F. de Wildt, and Backer-de Wildt, Amsterdam.

Exh.: Amsterdam, 1867, No. 33; Portrait Exhibition, The Hague, 1903, No. 13.

Lit.: *Hofstede de Groot*, vol. ii, No. 128.

JACOB GERRITSZ CUYP

1594 Dordrecht—Utrecht—Dordrecht 1651/2

PORTRAIT OF A GENTLEMAN (283)

Lent by LADY WALSTON.

LONG bust, without hands, turned to the right, looking towards the spectator. Wears a broad lace-trimmed white collar.

Wood. 28 × 23⅝ in. (71 × 60 cm.).

Coll.: Marquess of Hastings.

Companion picture to No. 284.

PORTRAIT OF A LADY (284)

Lent by LADY WALSTON.

LONG bust, without hands, turned to the left, looking towards the spectator. Wears a lace cap and broad white ruff.

Wood. 28 × 23⅝ in. (71 × 60 cm.).

Coll.: Marquess of Hastings.

Companion picture to No. 283.

JACOB GERRITSZ CUYP (*continued*)

PORTRAIT OF A GENTLEMAN (290)

Lent by J. G. MILLAIS.

HALF length, turned slightly right, looking towards the spectator, with a scroll of paper in his left hand. He wears a gold chain with a medal.

Wood. $25\frac{3}{4} \times 21\frac{5}{8}$ in. (65·5 × 55 cm.).

Not previously exhibited.

GERARD DOU

1613—Leyden—1675

PORTRAIT OF THE PAINTER (189)

Lent by the CHELTENHAM MUNICIPAL ART GALLERY.

THE painter seen half length, turned slightly right, sits at a table, holding a palette and brushes in his left hand, and resting his right arm on a plaster bust. Signed on the table: *G. Dou.*

Wood. 7 × $5\frac{1}{2}$ in. (18 × 13·5 cm.).

Baron de Ferrières Bequest, 1898.

JACOB DUCK

c. 1600 Utrecht—The Hague c. 1660

A LADY AT HER TOILET (502e)

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

A LADY is seated looking into a mirror on a table, on which are also a glass of wine and a violin. Looking over her shoulder stands a cavalier. In the background are two female servants.

Wood. $12\frac{1}{8} \times 8\frac{1}{4}$ in. (31 × 21 cm.).

G. Morant Sale, London, May 18, 1882, No. 21.

WILLEM CORNELISZ DUYSTER

1598/9—Amsterdam—1635.

A MUSICAL PARTY (73)

Lent by the DUKE OF WELLINGTON.

IN the right foreground a couple conversing. In the centre a man is kissing a woman, at the sight of which another man holds up his hands in astonishment. On the far side

WILLEM CORNELISZ DUYSTER (*continued*)

of a table, to the left, is another man, talking to a lady holding a violin in her left hand, and a music-book in her right hand. By an open door a man is taking off his hat to a lady, while another is bowing to her.

Wood. 19 × 31½ in. (48 × 80 cm.).

Bought at Paris in 1818 for the first Duke of Wellington.

Exh.: British Institution, London, 1821, No. 141 (as by Le Duc).

Lit.: *Pictures and Sculpture at Apsley House*, 1901, No. 88, p. 141.

Formerly attributed erroneously to Le Duc; the present attribution given first by Dr. C. Hofstede de Groot, 1896.

GERBRANDT VAN DEN EECKHOUT

1621—Amsterdam—1674

PORTRAIT OF JAN PIETERSZ VAN DEN EECKHOUT (137)

Lent by the HUBRECHT FAMILY.

HALF-LENGTH figure, with hands, turned to the right, looking towards the spectator. In his hands he holds a pair of gloves. Wears a black hat. In the background, a yellow curtain. To the left at the top are his coat-of-arms. Signed on the left: *Aetatis* 67 *G. van den Eeckhout, A° 1651.*

Wood. 31¼ × 23⅝ in. (79 × 60 cm.).

Inherited from the Van den Eeckhout family by the Hubrecht family.

Exh.: Leiden, 1850; The Hague, 1881, No. 126; Brussels, 1882, No. 63.

Lit.: A. Bredius, in *Amsterdam in de 17e eeuw*, iii. 1904, 64.

Repr.: *Souvenir.*

Jan Pietersz van den Eeckhout (1584–1652), the father of the painter, was a goldsmith at Amsterdam. He is also represented in the group of Chiefs of the Amsterdam Wine Guild in the National Gallery, London.

A portrait of a man, dated 1644, in the Grenoble Museum, is very similar in composition and style; this may also represent a member of the Van den Eeckhout family, perhaps the same sitter in 1644. There is also a drawing of him, by G. v. d. Eeckhout, signed and dated 1644, in the Dresden Print Room.

Companion picture to No. 138.

GERBRANDT VAN DEN EECKHOUT (*continued*)

PORTRAIT OF CORNELIA WILLEMSDR. DEDEL (138)

Lent by the HUBRECHT FAMILY.

HALF-LENGTH figure with hands, turned to the left, standing in a painted window-frame. To the left, a yellow curtain. To the right at the top are her coat-of-arms. Signed below on the right: *G. van den Eeckhout ft., A° 1644.*

Wood. 30 × 22⅝ in. (76 × 57·5 cm.).

For history, &c., see No. 137.

Repr.: *Souvenir.*

Cornelia Willemsdr. Dedel (1594–1660) was the wife of Jan Pietersz van den Eeckhout, whom she married February 22, 1633. She was the step-mother of the artist.

Companion picture to No. 137.

FOUR CHIEFS OF THE WINE GUILD OF AMSTERDAM (373)

Lent by the TEIXEIRA DE MATTOS BROTHERS COLLECTION.

SEATED at a table in the centre covered with a Turkey rug. They are dressed in black and wear their hats. In front of the table a still-life group of measures, instruments, and a barrel with the Amsterdam coat-of-arms. The wall on the background is painted in monochrome, to simulate a statue of St. Urban in the middle with a child on each side holding the shields of the Chiefs. The persons represented are: 1. Jan van Westreenen, looking up from his assay-book; 2. Dirk Boonen, secretary, talking with a clerk standing behind him, who is showing him a note, dated April 1673; 3. Cornlis van Loenen, treasurer; 4. Willem van der Does listening to a messenger-boy. Signed below on the right on a sheet of paper: *G. v. Eeckhout A° 1673.*

Canvas. 83¼ × 99⅝ in. (211·5 × 253 cm.).

Coll.: Countess Maurice de Robiano, Brussels, 1886.

Lit.: A. Bredius, *Die Meisterwerke des Rijksmuseum zu Amsterdam*, 1886–8, 31.

Compare another portrait group of the same guild, also by G. van den Eeckhout, and dated 1657, in the National Gallery, London.

BARENT FABRITIUS

1624 De Beemster—Leyden—Amsterdam 1673

THE PARABLE OF THE PHARISEE AND THE PUBLICAN (331)

Lent by the RIJKSMUSEUM, AMSTERDAM.

IN three divisions. In the centre the Pharisee and the Publican in the Temple. The Pharisee kneeling before the altar says, 'God, I thank Thee, that I am not as other men

BARENT FABRITIUS (*continued*)

are, extortioners, unjust, adulterers, or even as this Publican,' while the Publican, standing apart and smiting his breast, is saying, 'God be merciful to me a sinner.' On the left the Pharisee leaves the Temple with haughty mien, while a devil descends with a mask and a scroll, on which are the words: 'Qui se exaltat humiliabitur' (everyone that exalteth himself shall be abased). On the right the Publican leaves the Temple, while an angel hovers above him with the words, 'Qui se humiliat exaltabitur' (he that humbleth himself shall be exalted). (St. Luke, 18.)

Canvas. 38¼ × 114¾ in. (97 × 291·5 cm.).

For history, &c., see No. 343.

Companion picture to Nos. 339 and 343.

THE PARABLE OF THE RICH GLUTTON AND LAZARUS THE BEGGAR (339)

Lent by the RIJKSMUSEUM, AMSTERDAM.

IN an open hall the rich man is banqueting with a young woman, who gives a crumb to a little dog. A servant-maid brings in the dishes. With a gesture the glutton orders a servant to drive Lazarus, whose sores are licked by the dogs, away from the steps of the palace. In the left background the rich man's deathbed; devils are waiting to carry away his soul. In the right background the dead Lazarus lying on the ground, while in the clouds his soul is seated in Abraham's bosom. Below, the glutton's soul devoured by the jaws of Hell. (St. Luke, 16.)

Canvas. 38¼ × 115 in. (97 × 292 cm.).

For history, &c., see No. 343.

Companion picture to Nos. 331 and 343.

TOBIT AND HIS WIFE (340)

Lent by the MUSEUM FERDINANDEUM, INNSBRUCK.

CENTRE, in a vine-covered arbour in front of their house, Tobit and his wife are seated on a bench by a sunlit wall. The woman appears to be arguing with her blind husband, to convince him of her innocence with regard to the kid which stands on the left by a fence.

Canvas. 25¼ × 27½ in. (64 × 70 cm.).

Gerard van Oostrum Sale, The Hague, September 23, 1765, No. 18, as by Joh. Fabritius; Director Cesar Coll., Berlin, 1773; J. C. Werther Sale, Amsterdam, April 25, 1792, No. 212, as by B. Fabritius; G. von Prohaska Coll., Vienna, 1820; J. Tschager Coll., Vienna.

Lit.: *Hofstede de Groot*, vol. i, No. 1, and in *Vermeer and Fabritius*, 1906–8, pl. xxxiv. *Catalogue of the Innsbruck Museum*, 1928, No. 600.

BARENT FABRITIUS (*continued*)

Etched in 1773 by G. F. Schmidt as a Rembrandt, and long regarded as such.

An attribution to Carel Fabritius, given first by Dr. Bode in 1882, has been contested in modern times by some authorities on Dutch painting, who have brought forward the attribution to Barent Fabritius, Carel's younger brother.

THE PARABLE OF THE PRODIGAL SON (343)

Lent by the RIJKSMUSEUM, AMSTERDAM.

IN three divisions. On the left the younger son bids farewell to his father; in the background he is seen wasting his substance on riotous living. In the centre he herds the swine, and feeds on their husks. On the right the home-coming, and the killing of the fatted calf (St. Luke, 15). Signed on the right: *B. Fabritius, 1663.*

Canvas. 38 × 113½ in. (96·5 × 288·5 cm.).

With 331 and 339, said to have been painted for the Chapter-Hall of the Great Church at Leyden; sold in 1850 to Mr. van Leeuwen, and sold by him in 1856 to Monsignor G. W. van Heukelom, archpriest at Jutphaas. Presented by M. P. Voûte to the Rijksmuseum, 1922.

Exh.: Fortieth Anniversary Exhibition of the Rembrandt Society, Amsterdam, 1923, No. 52.

Lit.: Francis de Miomandre, *Trois chefs-d'œuvre de Barent Fabritius*, Paris, Ch. Brunner Galleries, 1914; *The Connoisseur*, xxxviii, 1914, 189.

Companion picture to Nos. 331 and 339.

ATTRIBUTED TO BARENT FABRITIUS

PORTRAIT OF A BOY (360)

Lent by EARL SPENCER.

HALF-LENGTH figure, with clasped hands resting on a table, turned to the right looking towards the spectator. He wears a red cap, green jacket, and pale mauve cloak.

Canvas. 30¼ × 25⅝ in. (77 × 65 cm.).

Not previously exhibited.

Lit.: *Hofstede de Groot*, vol. vi. No. 824*a*; *Althorp Catalogue*, No. 270 (as by Rembrandt). Dr. C. Hofstede de Groot has suggested that Aelbert Cuyp is more probably the author of this picture.

PLATE XV

ATTRIBUTED TO BARENT FABRITIUS (*continued*)

ELI AND SAMUEL ? (101)

Lent by MRS. WILFRED BUCKLEY.

A BEARDED man, seated, wearing a high hat, seen full face and three-quarter length, looks down tenderly at the boy on the left, standing back to the spectator.

Canvas. 52½ × 43½ in. (133·5 × 110·5 cm.).

Jacob and Benjamin has been suggested as the subject. The picture has also been attributed to the artist who painted 'The Labourers in the Vineyard' in the Frankfort-on-Main Museum, for which the authorship of J. Victors has been put forward. (Cf. *Burlington Magazine*, xlvii, 1925, p. 75.)

During the Exhibition attributed to J. Victors.

CAREL FABRITIUS

1614 De Beemster—Amsterdam—Delft 1654

THE GOLDFINCH (325) PLATE XV

Lent by the ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE.

A GOLDFINCH sits on a perch enclosed in a grey cage, which is fastened to a sunlit wall. Signed: *C. Fabritius, 1654.*

Wood. 13¼ × 9⅛ in. (33·5 × 23 cm.).

Coll.: Arenberg, Brussels. Sales: J. Camberlyn of Brussels, Paris, 1865; Thoré Bürger, Paris, December 5, 1892, No. 10; Martinet, Paris, December 27, 1896, No. 16.

Exh.: Dutch Exhibition, Paris, 1921, No. 9.

Lit.: *Hofstede de Groot*, vol. i, No. 16, and in *Vermeer and Fabritius*, 1906–8, pl. xxxix.

Repr.: *Souvenir.*

PORTRAIT OF ABRAHAM DE POTTER (329)

Lent by the RIJKSMUSEUM, AMSTERDAM.

BUST, with hands turned a quarter right. Wears a white ruff and black cloak. Signed on the right at top: *C. Fabritius, 1640 f.*, and inscribed: *Abraham de Potter, Aets. 56.*

Canvas. 27 × 22½ in. (68·5 × 57 cm.).

Earl of Dudley Sale, London, June 25, 1892, No. 6.

Lit.: *Waagen*, ii, 237; *Hofstede de Groot*, vol. i, No. 6, and in *Vermeer and Fabritius*, 1906–8, pl. xxxviii.

Repr.: *Souvenir.*

CAREL FABRITIUS (*continued*)

Nothing is known about Abraham de Potter, except that in an Amsterdam document of 1666 a person of the same name is mentioned as having shared the ownership of a large picture by Carel Fabritius (A. Bredius, *Künstler-Inventare*, iv, 1917, 1438).

PORTRAIT OF THE PAINTER (332) PLATE XVI

Lent by the BOYMANS MUSEUM, ROTTERDAM.

BUST, turned slightly right, looking towards the spectator. Wears a white shirt open at the neck. Signed in the right-hand upper corner: *fabritius f* and *C. Fabritius aet A° 31, 1645*.

Wood. 25 × 19¼ in. (64·5 × 49 cm.).

Coll.: Boymans, Utrecht.

Exh.: Dutch Exhibition, Paris, 1921, No. 6.

Lit.: *Hofstede de Groot*, vol. i, No. 9; and in *Vermeer and Fabritius*, 1906–8, pl. xxxvi; *Oud Holland*, xxx, 1912, 189, and xxxviii, 1920, 129.

Repr.: *Souvenir*.

ATTRIBUTED TO CAREL FABRITIUS

THE ROBBERS (330)

Lent by M. VAN GELDER.

TO the right several highwaymen are robbing a man. The chief, standing in the centre, is holding a goblet found on the traveller, whose horse, on the left, is led away by a boy towards a castle.

Canvas. 37⅜ × 47¼ in. (95 × 120 cm.).

Coll.: Haro, Paris, 1902.

Lit.: Accepted as a Carel Fabritius by F. Schmidt-Degener, *Schilderijen uit het museum Boymans te Rotterdam*, 1911, p. 3. Several other authorities consider the picture as a work of Barent Fabritius, Carel's younger brother.

GOVERT FLINCK

1615 Cleve—Amsterdam 1660

PORTRAIT OF A LITTLE GIRL (365)

Lent by the ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE.

FULL length, turned slightly right, looking towards the spectator, standing near a child's chair. Signed on the chair: *G. flinck f 1640*.

GOVERT FLINCK (*continued*)

Canvas. 45 ×30⅜ in. (114 ×87·5 cm.).

Bequeathed by Mr. A. A. des Tombe, The Hague, 1903.

Exh.: Amsterdam, 1872, No. 70; Brussels, 1882, No. 66; The Hague, 1881, No. 132, and 1890, No. 34.

AERT DE GELDER

1645—Dordrecht—1727

ALLEGORY OF ABUNDANCE (269)

Lent by M. VAN GELDER.

On the right a young woman turned half left, looking down to the right, sitting in a landscape and holding a leafy branch in her left hand. Beside her a basket, from which oranges, grapes, a goblet, and various vessels have fallen. Signed on the right at the bottom: *A De Gelder f.*

Canvas. 68⅞ ×44 in. (175 ×111·5 cm.).

Coll.: Pierce, Glasgow.

Lit.: K. Lilienfeld, *A. de Gelder*, 1914, No. 129.

BEFORE THE TEMPLE (275)

Lent by the ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE.

A crowd of people are passing to and fro in front of the entrance-hall of a temple, its interior partly veiled by a large curtain. Among them, in the centre, is the Holy Family, their backs to the spectator. Signed on the left at top: *A De Gelder f. 1679.*

Canvas. 28 ×35⅞ in. (71 ×91 cm.).

Seger Tierens Sale, The Hague, July 23, 1743, No. 101; Van Bremen Coll., The Hague, 1752; Duke of Buckingham Sale, Stowe, August 15, 1848, No. 408; Whatman Coll., 1857; J. Porgès Coll., Paris, 1911. Given to the museum by F. Kleinberger, of Paris.

Exh.: Manchester, 1857, No. 672; Dutch Exhibitions, Paris, 1911, No. 36, and 1921, No. 12.

Lit.: K. Lilienfeld, *A. de Gelder*, 1914, No. 111.

AERT DE GELDER (*continued*)

FAMILY PORTRAIT (278)

PLATE XVII

Lent by the LOUVRE, PARIS.

A YOUNG mother holding a little girl, who is seated on the sill of a window and holds up a toy, showing it to her father on the left, looking over his wife's shoulder. Signed on the right at top: *A. De Gelder f.*

Canvas. 42⅛ × 24⅝ in. (107 × 62·5 cm.).

Bought at Amsterdam, December 1926, by the Louvre.

THE WEDDING CONTRACT (285)

Lent by the BRIGHTON CORPORATION PUBLIC ART GALLERIES.

IN the centre background the bride and bridegroom are waiting, while the notary writes the wedding contract, a man looking over his shoulder. To the right the old mother reads a duplicate of it. Half-length figures. Signed above on the left: *Rembrandt f. 1639* (false).

Canvas. 38 × 57 in. (96·5 × 145 cm.).

D. Mansfeld Sale, Amsterdam, August 13, 1806, No. 60; Richard Westall Coll.; Z. A. Jessel Sale, London, May 8, 1865, No. 5.

Lit.: K. Lilienfeld, *A. de Gelder*, 1914, No. 150.

A coloured drawing by Jacob van Strij, after this picture by A. de Gelder, was in the G. v. d. Pals Sale, Rotterdam, April 1, 1840, No. 3.

PORTRAIT OF A YOUNG LADY (288)

Lent by D. A. HOOGENDYK.

HALF length, full face, looking towards the spectator, leaning on a balustrade with her hands clasped. She is richly dressed, has large pearl ear-rings, and wears a hat with a plume.

Canvas. 26 × 21 in. (66 × 53 cm.).

Coll.: H. Ken-Colville, Jr.

JAN VAN GOYEN

1596 Leyden—The Hague 1656

RIVER SCENE (59)

Lent by E. J. STOKVIS.

ON the left, a river flows away into the distance. To the right are trees and tumble-down cottages. In the distance, left, a windmill and a church spire. Signed to the left on the boat: *V.G. 1650.*

Wood. 13¾ × 15½ in. (35 × 39·5 cm.).

Sales: R. Papin, Paris, March 28, 1873, No. 9; James Simon (of Berlin) Sale, Amsterdam, October 25, 1927, No. 21.

Lit.: *Hofstede de Groot*, vol. viii, No. 647.

AN OLD CASTLE BY A RIVER (60)

Lent by JONKHEER H. LOUDON.

ON the left bank of a river stands a ruined castle with high walls. A lantern hangs above the battlements of the lofty tower. On the bank to the left are figures. Several vessels are moored to a quay and a crowded ferry-boat is on the river. Signed to the left on a boat: *VG, 1644.*

Wood. 17¾ × 31½ in. (45 × 80 cm.).

Sale: Vincent van Gogh and others, Amsterdam, November 25, 1913, No. 344.

Exh.: Dutch Exhibition, Paris, 1921, No. 16.

Lit.: *Hofstede de Groot*, vol. viii, No. 979.

Repr.: *Souvenir.*

SPORTS ON THE ICE AT DORDRECHT (63)

Lent by F. LUGT.

ON the frozen Maas near Dordrecht are several horse sleighs and numerous skaters. In the right foreground a man with a boat-hook. Beyond the bank on the left, trees and a church. Signed on the sleigh to the left: *VG, 1646.*

Wood. 15⅜ × 22⅞ in. (39 × 58 cm.).

J. van der Marck Sale, Amsterdam, August 25, 1773, No. 94. Coll.: Arthur Kay, Glasgow; August Janssen, Amsterdam.

Exh.: Amsterdam (Jan van Goyen Exhibition), 1903, No. 38; and 1906, No. 45; Royal Picture Gallery, The Hague, 1919.

Lit.: *Hofstede de Groot*, vol. viii, No. 38.

JAN VAN GOYEN (*continued*)

A RIVER (65)

Lent by I. DE BRUIJN.

ON the left bank of a river stand a long low house and a semicircular tower, both overgrown with ivy. Beyond is a smaller tower, near a landing-stage, with sailing-vessels lying alongside. Signed on the edge of a small boat: *V.G. 1644.*

Wood. 14¾ × 19½ in. (37·5 × 49·5 cm.).

E. K. von Heintze-Weissenrode Collection, Glasan Castle; Camillo Castiglioni of Vienna Sale, Amsterdam, November 17, 1925, No. 61.

Lit.: *Hofstede de Groot*, vol. viii, No. 1003.

VIEW OF ARNHEM ACROSS THE RHINE (135)

Lent by the ROYAL MUSEUM OF FINE ARTS, COPENHAGEN.

A VIEW from the south-west. Two ferry-boats and several vessels are on the river in the foreground. Above the houses of the town rise the massive tower of the Groote Kerk and the two towers of St. Walburgskerk. Signed to the right on the ferry-boat: *V. Goien 1646.*

Wood. 25⅞ × 38¼ in. (66 × 97 cm.).

Sales: Morell, Copenhagen, 1773, No. 47; F. C. Bugge, Copenhagen, August 21, 1837, No. 117.

Lit.: *Hofstede de Groot*, vol. viii, No. 16.

VIEW OF LEYDEN (142)

Lent by S. ARTHUR PETO.

FROM the North. In the foreground, left, on the bank of a canal flowing into the distance, are seven cows. Right, a large sailing-vessel. In the middle distance a windmill and other sailing-vessels. In the distance, the town, with left to right the Hooglandsche Kerk, the tower of the Town Hall, another sailing-vessel, the St. Pieters Kerk, and the Marekerk.

Wood. 23⅝ × 35 in. (60 × 89 cm.).

A smaller replica, signed and dated 1651, is in the Collection of Sir Audley Neeld, Grittleton House (cf. *Hofstede de Groot*, vol. viii, No. 140).

EMBARKING FROM THE SHORE AT SCHEVENINGEN (151)

Lent by the MARQUESS OF BUTE.

TO the right, above the dunes, rises the village church. On the shore, to the left, stand four tents. Down the dunes to the shore, from the left, comes a coach with six chestnut horses. Along the shore a line of boats; ships are in the offing. Signed to the right at foot: *I. V. Goyen, 1649.*

PLATE XVIII

JAN VAN GOYEN (*continued*)

Canvas. 33 × 49½ in. (84 × 126 cm.).

Sales: S. Tierens, The Hague, July 23, 1743, No. 268; H. van der Vugt, Amsterdam, April 27, 1754, No. 127.

Exh.: British Institution, London, 1847, No. 82; 1854, No. 168; Royal Academy Winter, 1912, No. 82.

Lit.: *Hofstede de Groot*, vol. viii, No. 238.

The picture has been called 'The Embarkation of Charles II'. As the Restoration took place in 1660, the picture must represent some earlier incident, possibly Charles's embarkation for Ireland in 1649.

TRAFFIC ON A FROZEN RIVER (197)

Lent by H. E. TEN CATE.

To the left on the bank of a frozen river are seen a group of cottages and, farther away, a church. On the ice, men skating.

Wood. 9¼ × 10⅜ in. (23.5 × 26·5 cm.).

TRAFFIC ON A FROZEN RIVER (200)

Lent by H. E. TEN CATE.

To the left a horsed sleigh with four persons in it. Many skaters and sleighs on the ice In the background a church, trees, and a windmill. Signed in the middle on the boat *V.G. 1638*.

Wood. 10¼ × 13 in. (26 × 33 cm.).

VIEW OF ARNHEM (205) PLATE XVIII

Lent by F. C. STOOP.

A VIEW from the west. Several vessels are on the Rhine to the right. The massive tower of the Grootekerk and the two towers of St. Walburgskerk rise above the houses of the town. In the far distance is seen the hill of Hoog-Elten. Signed in the centre at the bottom: *V Goyen, 1646*.

Canvas. 38¾ × 53¼ in. (98·5 × 135 cm.).

Sale (probably): London, June 20, 1903, No. 140.

Lit.: *Hofstede de Groot*, vol. viii, No. 13, and probably No. 942.

JAN VAN GOYEN (*continued*)

A RUIN (219)

Lent by K. BERGSTEN.

THE ruin stands in the foreground on the right bank of a river. In the distance is a stately castle with towers. On the river are two rowing-boats, one of which, carrying two men, approaches a landing-stage. A man with a basket comes down some steps to meet them. On the left a man examines a fish-box. Signed on the right at foot: *I V Goyen, 1650.*

Canvas. 38¼ × 42½ in. (97 × 108 cm.).

J. A. Versijden van Varick Sale, Leyden, October 29, 1791, No. 79; V. G. Fischer Collection, New York, 1912 Catalogue, No. 47.

Lit.: *Hofstede de Groot*, vol. viii, Nos. 169 and 1005.

VIEW OF RHENEN (230)

Lent by BARON BRUNO SCHRÖDER.

FROM the east, looking across the river, with the palace of the King of Bohemia, next to the tower of St. Cunera's Church. In front is a ferry-boat, carrying some cows and a cart. On the right, a windmill.

Canvas. 35¾ × 55¼ in. (91 × 140·5 cm.).

Repr.: *Souvenir.*

AN INN BY A BROAD RIVER (498)

Lent by J. GOUDSTIKKER.

THE inn stands to the right on a high bank, a church beyond. A flight of steps leads down to the water, where two rowing-boats are lying. To the left another rowing-boat, and beyond several sailing-boats lying at the bank. Signed to the left on the rowing-boat: *V. Goyen, 1643.*

Canvas. 47⅝ × 68⅛ in. (121 × 173 cm.).

Lit.: *XXVIII Catalogue of the Goudstikker Collection*, Amsterdam, 1924, No. 45.

A STORM (500)

Lent by the CASTLE ROHONCZ COLLECTION (HUNGARY).

THE lightning flashes from dark clouds. A rainbow extends at an angle to the right. The sky is clearing on the horizon to the left, towards which flows a broad river. On the rough water are various sailing-vessels. In the right foreground a rowing-boat with four men. Signed to the right on a pile: *I V Goyen 1641.*

JAN VAN GOYEN (*continued*)

Canvas. 54 × 72 in. (137 × 183 cm.).

Sales: Amsterdam, June 4, 1766, No. 13; G. Braamcamp, Amsterdam, July 31, 1771, No. 67. Coll.: Arthur Kay, Glasgow; Baron d'Erlanger, Paris; Baron Léon de Pitteurs Hugaerts d'Ordange, Brussels.

Exh.: New Gallery, London, 1897–8, No. 133; Dutch Exhibition, Paris, 1911, No. 42.

Lit.: *Hofstede de Groot*, vol. viii, No. 1054; Ch. Sedelmeyer, *Catalogue of 100 Paintings*, Paris, 1900, No. 15; *XXXIV Catalogue of the Goudstikker Collection*, Amsterdam, 1928, No. 16.

FRANS HALS

1580/1—Haarlem—1666

PORTRAIT OF A MAN (48)

Lent by the DUKE OF DEVONSHIRE.

In a painted oval. Almost three-quarter length, standing, turned slightly right, looking towards the spectator, his arms folded on his breast. Wears a black hat, broad ruff, and has gold-embroidered sleeves. Inscribed at top: *Aetat Svae 36 An° 1622.*

Canvas, mounted on wood. 42 × 33½ in. (107 × 85 cm.).

Exh.: Whitechapel Art Gallery, London, 1904, No. 280.

Lit.: *Waagen*, ii, 94; *Hofstede de Groot*, vol. iii, No. 287; *Devonshire Catalogue*, No. 266.

Repr.: *Souvenir.*

The same person seems to be represented by the master in his *Merry Company at Table* in the Metropolitan Museum of New York, and in the *Married Couple* of the Rijksmuseum at Amsterdam (No. 64 of this Exhibition). Compare also the sitter in No. 376.

PORTRAIT OF WILLEM VAN HEYTHUYSEN (49)

Lent by the ROYAL MUSEUM OF FINE ARTS, BRUSSELS.

In an interior the cavalier sits at a table turned right, looking towards the spectator and leaning back to the left, with his right leg over the other. He bends a riding-whip in his hands. Signed on the right with the monogram in an unusual form: *F H F.*

Wood. 18¼ × 14¾ in. (46·5 × 37·5 cm.).

From the 'Hofje van Heythuysen' at Haarlem.

Lit.: *Hofstede de Groot*, vol. iii, No. 188.

A replica is in the Collection of Baron Robert de Rothschild, at Paris. Other portraits by Frans Hals of the sitter, who died in 1650, are in the Liechtenstein Collection, Vienna, and in the Charles L. Hutchinson Collection, Chicago.

FRANS HALS (*continued*)

PORTRAIT OF PIETER TJARCK (51)

Lent by SIR CUTHBERT QUILTER, Bart.

BUST length, seated, turned slightly right, looking at the spectator. Holds a rose in his right hand. Wears broad-brimmed hat and white ruff. In an oval of painted stone.

Canvas. 33 ×27 in. (84 ×68·5 cm.).

Count d'Oultremont Sale, Brussels, June 27, 1889.

Exh.: Brussels, 1882, No. 86; Paris, 1889; Royal Academy Winter, London, 1891, No. 69; Portrait Exhibition, The Hague, 1903, No. 36.

Lit.: *Hofstede de Groot*, vol. iii, No. 231.

A copy, extended to half length, is in the Liège Museum.

The companion picture, a portrait of Maria Larp, wife of Pieter Tjarck, is in the Collection of Miss Alexander, London.

PORTRAIT OF A GENTLEMAN (52)

Lent by DR. P. VON SCHWABACH.

BUST length turned slightly right looking towards the spectator, holding dark gloves in his left hand.

Wood. 23¼ ×18¼ in. (59 ×46·5 cm.).

H. Pickersgill Cunliffe Sale, London, May 9, 1903, No. 100.

Lit.: *Hofstede de Groot*, vol. iii, Nos. 261, 281 a, and 364.

PORTRAIT OF A LADY (53)

Lent by the DUKE OF DEVONSHIRE.

ALMOST three-quarter length, standing, turned a little left, looking at the spectator. Wears a white cap and ruff, and has a gold chain round her waist. Inscribed to the left near the coat-of-arms, which has been painted over: *Aeta suae 32.*

Wood. 37 ×28 in. (94 ×71 cm.).

Exh.: Whitechapel Art Gallery, London, 1904, No. 284.

Lit.: *Hofstede de Groot*, vol. iii, No. 382; *Devonshire Catalogue* No. 288.

Repr.: *Souvenir.*

Possibly companion picture to No. 116.

FRANS HALS (*continued*)

PORTRAIT OF A MAN (54)

Lent by the EARL OF RADNOR.

HEAD and shoulders, slightly right, looking towards the spectator, his left hand on his breast. Wears high broad-brimmed black hat and white ruff. Inscribed on the right: *Aetat Suae 66 An. 1628.*

Wood, circular. 8⅞ in. diam. (22·5 cm. diam.).

Exh.: Royal Academy Winter, London, 1876, No. 209; Agnew's, London, 1925.

Lit.: *Waagen, Suppl.* 354; *Hofstede de Groot*, vol. iii, No. 292; *Catalogue of the Pictures in the Collection of the Earl of Radnor, 1909*, No. 21.

Repr.: *Souvenir.*

This portrait and its companion (No. 55) have been said to represent the well-known provost of the Gymnasium at Leyden, Theodorus Schrevelius, and his wife. The likeness of the sitter to authentic portraits of the former is very close, and the identification may be correct, if the ages on both portraits have been put as 66 and 60, instead of 56 and 50, by a mistake of the painter or by the alteration of a restorer.

Companion picture to No. 55.

PORTRAIT OF A LADY (55)

Lent by the EARL OF RADNOR.

HEAD and shoulders, slightly left, looking towards the spectator, her left hand on her breast. Wears white cap and ruff. Dado of wall behind, pale blue. Inscribed on the left at the top: *Aetat Suae 60 An. 1628.*

Wood, circular. 8⅞ in. diam. (22·5 cm. diam.).

Lit.: *Waagen, Suppl.* 354; *Hofstede de Groot*, vol. iii, No. 386; *Catalogue of the Pictures in the Collection of the Earl of Radnor, 1909*, No. 22.

Repr.: *Souvenir.*

Companion picture to No. 54.

A BOY TUNING A LUTE (56)

Lent by CH. A. DE BURLET.

BUST, seen full face, looking down. Wears a fur cap. Signed on the right with the monogram: *F H.*

Wood, diamond shape. 7⅛ × 7⅛ in. (18 × 18 cm.).

From the Collection of Baron von der Wense, Lüneburg.

Not previously exhibited.

FRANS HALS (*continued*)

THE JOLLY TOPER (61) PLATE XIX

Lent by the RIJKSMUSEUM, AMSTERDAM.

HALF-LENGTH figure, full face, wearing a large black hat and buff tunic, holding a wine-glass in his left hand and showing the palm of his slightly raised right hand. On his sash is a medallion of Prince Maurice of Orange. Signed on the right with the initials: *F H*.

Canvas. 32⅛ × 26¾ in. (81·5 × 68 cm.).

Baroness van Leyden van Warmond Sale, Warmond, July 31, 1816, No. 13.

Exh.: Dutch Exhibition, Paris, 1921, No. 21.

Lit.: *Hofstede de Groot*, vol. iii, No. 63.

Repr.: *Souvenir*.

A copy, differing in colour, was in the Duke of Cleveland and Others Sale, London, April 8, 1902, No. 96.

PORTRAITS OF A MAN AND HIS WIFE (64) PLATE XX

Lent by the RIJKSMUSEUM, AMSTERDAM.

FULL-LENGTH figures, seated on a bank beneath trees to the left, in the garden of a country house. On the right, a formal garden, buildings, and a distant landscape.

Canvas. 55¼ × 65⅝ in. (140·5 × 166·5 cm.).

Sales at Amsterdam: J. Six, April 6, 1702; H. Six van Hillegom, November 25, 1851, No. 15.

Lit.: *Hofstede de Groot*, vol. iii, No. 427.

Repr.: *Souvenir*.

At one time the picture was wrongly supposed to represent Frans Hals and his wife or Dirk Hals (1591–1656, a younger brother of the artist) and his wife, married c. 1620–1.

Compare note to No. 48.

PORTRAIT OF SARA ANDRIESDR. HESSIX (66)

Lent by C. S. GULBENKIAN.

THREE-QUARTER length, sitting, turned slightly left, looking towards the spectator, with a book in her left hand.

Canvas. 33⅞ × 27⅛ in. (86 × 69 cm.).

Coll.: Count Mniszech, Paris; A. de Ridder (from Cronberg) Sale, Paris, June 2, 1924, No. 24.

FRANS HALS (*continued*)

Lit.: *Hofstede de Groot*, vol. iii, No. 203.

The companion portrait of her husband, Michiel Jansz van Middelhoven, preacher at Voorschoten near Leyden (1562–1638), whom she married in 1586, is in the Collection of Madame Adolphe Schloss, at Paris.

HEAD OF A LAUGHING BOY WITH A WHISTLE (69)

Lent by the ART GALLERY, GLASGOW.

NEARLY in profile, looking to the right, holding a whistle in his left hand. Pale grey background.

Wood, circular. 11 in. diam. (28 cm.).

Sir Andrew Fountaine Coll., Narford Hall.

Lit.: *Hofstede de Groot*, vol. iii, No. 27.

Repr.: *Souvenir.*

A replica is in the Ernesta Stern Collection, Paris. Another replica, in reverse, was in the Porgès Collection, Paris.

Companion picture to No. 70.

HEAD OF A LAUGHING BOY WITH A DOG (70)

Lent by the ART GALLERY, GLASGOW.

NEARLY full face, holding in his arms a spaniel, only the head of which is seen. Pale grey background.

Wood, circular. 11 in. diam. (28 cm.).

Sir Andrew Fountaine Coll., Narford Hall.

Lit.: *Hofstede de Groot*, vol. iii, No. 38.

Repr.: *Souvenir.*

A replica is in the Collection of Baron Louis de Rothschild, Vienna.

Companion picture to No. 69.

PORTRAIT OF A MAN (79)

Lent by the CASTLE ROHONCZ COLLECTION (HUNGARY).

LONG bust, turned to the right, looking at the spectator. Signed on the right with the monogram: *F H.*

Canvas. $25\frac{5}{8} \times 17\frac{3}{4}$ in. (65 × 45 cm.).

FRANS HALS (*continued*)

Coll.: Countess Grabowski, Swyssock Castle.

Exh.: Dutch Exhibition, Rome, 1928, No. 45.

Lit.: *XXXII Catalogue of the Goudstikker Collection*, Amsterdam, 1926, No. 31; *Art in America*, xvi, 1928, 249.

Companion picture to No. 80.

PORTRAIT OF A LADY (80)

Lent by the CASTLE ROHONCZ COLLECTION (HUNGARY).

LONG bust, turned to the left, looking at the spectator. Signed on the left with the monogram: *F H.*

Canvas. 25⅝ × 17¾ in. (65 × 45 cm.).

For history, &c., see No. 79.

Companion picture to No. 79.

PORTRAIT OF A MAN (105)

Lent by the FITZWILLIAM MUSEUM, CAMBRIDGE.

ALMOST half length, turned half right, leaning back supported by his right elbow, looking towards the spectator. Wears a grey cloak thrown loosely over his shoulders. Signed on the right near the bottom with the monogram: *F H.*

Canvas. 30 × 24½ in. (76 × 62 cm.).

Lit.: *Hofstede de Groot*, vol. iii, No. 264.

PORTRAIT OF A MAN (109) PLATE XXI

Lent by LADY DESBOROUGH.

LONG bust, turned to the right, looking towards the spectator, his right hand to his breast.

Canvas. 27¾ × 23¼ in. (70·5 × 59 cm.).

Lit.: *Hofstede de Groot*, vol iii, No. 283.

PORTRAIT OF A GENTLEMAN (114)

Lent by the NATIONAL GALLERY OF SCOTLAND, EDINBURGH.

THREE-QUARTER length, standing, turned slightly right, looking towards the spectator. Wears a broad black hat, white collar and cuffs, and a black cloak thrown round his body.

PLATE XXII

FRANS HALS (*continued*)

Canvas. 46 ×34 in. (117 ×86·5 cm.).

Lit.: *Hofstede de Groot*, vol. iii, No. 274.

Repr.: *Souvenir*.

The companion picture, a portrait of the wife of the sitter, also belongs to the National Gallery of Scotland, Edinburgh.

PORTRAIT OF A GENTLEMAN (116)

Lent by AYERST H. BUTTERY.

HALF-LENGTH figure, turned to the right, looking at the spectator, holding a skull in his left hand. At the top, on the right, traces of a coat-of-arms which has been painted out.

Wood. 37 ×28½ in. (94 ×72·5 cm.).

Coll.: Cornelius de Young, Lord of Elmeat; Lord Patrick Elibank, 1778; Patrick Murray, Esq.; Hon. Mrs. Yves, of Moynes Park, Halstead.

Lit.: W. Bode and M. J. Binder, *Frans Hals*, 1914, No. 88.

An early work of the master, influenced by Cornelis Ketel's work (1548–1616).

Possibly companion picture to No. 53.

PORTRAIT OF CATHARINA ROOSTERMAN, NEE BRUGMAN (117)

Lent by the GESCHWISTER RATHENAU (on loan to the Rijksmuseum, Amsterdam).

THREE-QUARTER length, standing, turned slightly left, looking towards the spectator. Her right hand rests on the back of a chair, her left holds gloves. Wears a richly figured dress. Inscribed below the coat-of-arms in the top left-hand corner: *Aeta. Suae 22 An° 1634.*

Canvas. 46 ×34 in. (117 ×86 cm.).

Coll.: Count André Mniszech, Paris; Marcus Kappel, Berlin.

Exh.: Amsterdam (Fred. Muller Galleries), 1907, No. 13; Berlin, 1914, No. 59.

Lit.: *Hofstede de Groot*, vol. iii, No. 218.

PORTRAIT OF A MAN (123) PLATE XXII

Lent by JOHN MCCORMACK.

THREE-QUARTER length, facing the spectator. His left hand, holding a pair of gloves, is held before him; the right hand, unseen, is on his hip. Wears a tall black hat.

Canvas. 42½ ×35½ in. (105·5 ×90 cm.).

FRANS HALS (*continued*)

Coll.: Count Zamoyski, Warsaw.

Lit.: *Hofstede de Groot*, vol. iii, No. 320.

Repr.: *Souvenir*.

PORTRAIT OF A LADY (348)

Lent by MAX EPSTEIN.

HALF-LENGTH figure, with hands, life size; sitting, turned to the left and looking towards the spectator. In the background to the left, the silhouette of a town.

Canvas. 34¼ ×28 in. (87 ×71 cm.).

Exh.: Chicago Art Institute.

PORTRAIT OF JOHANNES HOORNBEEK (353) PLATE XXIII

Lent by the ROYAL MUSEUM OF FINE ARTS, BRUSSELS.

LONG bust, turned half left, looking towards the spectator. Wears the Leyden professor's gown with a white collar. In his left hand he holds a book. Inscribed below on the right: *Aet. Suae 27 Anno 1645*.

Wood. 31½ ×26¾ in. (79·5 ×68 cm.).

Sale: D. Vis Blokhuyzen of Rotterdam, Paris, April 1, 1870, No. 22.

Lit.: *Hofstede de Groot*, vol. iii, No. 193.

Engraved by J. Suyderhoef.

A replica is in the Collection of Mrs. Joseph, London (Exh. Royal Academy Winter Exhib., 1871, No. 270). Copies are in the University Collections at Leyden and Utrecht.

Johannes Hoornbeek, born at Haarlem 1617, died at Leyden 1666, Professor of Theology at Utrecht and Leyden.

PORTRAIT OF A LADY (356)

Lent by M. VAN GELDER.

HALF length, standing with clasped hands, turned to the left, looking at the spectator.

Canvas. 31½ ×25½ in. (80 ×65 cm.).

Exh.: Munich, 1897; Royal Academy Winter, London, 1902, No. 133; Dutch Exhibition, Paris, 1921, No. 18.

Lit.: *Hofstede de Groot*, vol. iii, No. 394.

Possibly companion picture to a *Portrait of a Painter*, Art Institute, Chicago.

PLATE XXIV

FRANS HALS (*continued*)

PORTRAIT OF CLAES DUYST VAN VOORHOUT (367)

Lent by JULES S. BACHE.

HALF length, turned to the left, looking at the spectator, his left hand on his hip. Wears a grey satin tunic and broad-brimmed black hat.

Wood. 31¾ × 26 in. (80·5 × 66 cm.).

Coll.: Col. Egremont Wyndham, Petworth, and Lord Leconfield, Petworth.

Lit.: *Waagen*, iii, No. 36; *Hofstede de Groot*, vol. iii, No. 176; *Petworth Collection Catalogue*, 1920, No. 383.

Claes Duyst van Voorhout was a brewer, proprietor of the brewery *de Zwaan*.

FAMILY GROUP IN A LANDSCAPE (369)

Lent by VISCOUNT BOYNE.

THE parents are sitting in a landscape surrounded by their seven children. In the foreground, some apples have rolled out of an overturned basket. Signed on the left with the monogram: *F H*.

Canvas. 60¼ × 64¾ in. (153 × 164·5 cm.).

J. A. Bennet Sale, Leyden, April 10, 1829, No. 57.

Not previously exhibited.

Lit.: *Hofstede de Groot*, vol. iii, No. 444; *Oud Holland*, xxxix, 1921, 65–7; *Thieme-Becker, Allgemeines Künstler-Lexikon*, xv, 1922.

Repr.: *Souvenir*.

The picture is said to represent the family either of the artist's son-in-law, Pieter Roestraten, or of Jan de Bray. Both suggestions are wrong, as, judging from the costumes, this portrait group seems to be a fairly early work of the artist; while Pieter Roestraten was born about 1630, and married in 1654, and Jan de Bray was born after 1625, and married in 1668.
Five drawings in black, red and white chalk by Abraham Delfos (1731–1820) after the heads of the parents and three of the children are in the Collection of Dr. C. Hofstede de Groot, at The Hague. (See his article in *Oud Holland*, xxxix, 1921, 65–7.)

PORTRAIT OF A MAN (370) PLATE XXIV

Lent by J. PIERPONT MORGAN.

SEEN half length, turned to the right, looking towards the spectator, holding a stick in his right hand. Wears broad-brimmed black hat and white ruff. Inscribed on the right: *Aetat Suae 32 An 1638*.

Canvas. 34 × 26½ in. (86 × 67 cm.).

FRANS HALS (*continued*)

Arthur Seymour Sale, London, April 1, 1897, No. 113.

Exh.: Hudson-Fulton Celebration, New York, 1909, No. 30.

Lit.: *Hofstede de Groot*, vol. iii, No. 282.

Has been, in former times, wrongly identified as a portrait of Michiel de Wael.

Companion picture to No. 371.

PORTRAIT OF A LADY (371)

PLATE XXIV

Lent by J. PIERPONT MORGAN.

HALF length, turned slightly left, looking towards the spectator, and holding a fan in her right hand. Wears large double lace collar and lace cuffs.

Canvas. 34 × 26½ in. (86 × 67 cm.).

Purchased in the Isle of Wight, 1893, by the London dealers, Dowdeswells, from the grandson of George IV's cook, who had formerly owned it.

Exh.: Royal Academy Winter, London, 1903, No. 45; Hudson-Fulton Celebration, New York, 1909, No. 31.

Lit.: *Hofstede de Groot*, vol. iii, No. 384.

Companion picture to No. 370.

THE MERRY LUTE-PLAYER (372)

Lent by JOHN R. THOMPSON.

HALF length, seated, behind a table, holding up in his right hand a glass of wine, at which he looks with a smile. With his left hand he holds up one end of a lute, the body of which rests on the table. Signed on the right with the monogram: *F H.*

Wood. 36 × 30 in. (91·5 × 76 cm.).

Capello Sale, Amsterdam, May 6, 1767, No. 28. Coll.: Count Bonde, Stockholm; Martin Colnaghi; Jules Porges; Ch. Sedelmeyer; Edmond Veil-Picard, Paris.

Exh.: Royal Academy Winter, London, 1891, No. 72; Dutch Exhibition, Paris, 1911, No. 55.

Lit.: *Hofstede de Groot*, vol. iii, No. 82, and vol. iv, preface, p. vi (the history of the picture as given here has been confused with that of another version); Ch. Sedelmeyer, *Catalogue of 100 Paintings*, 1896, No. 19.

Repr.: *Souvenir.*

PLATE XXV

PLATE XXVI

FRANS HALS (*continued*)

PORTRAIT OF A SEATED MAN (376) PLATE XXV

Lent by FRANK P. WOOD.

HALF length, turned to the right, his head seen full face, looking towards the left foreground. His right elbow rests on the back of a chair. In his right hand is a sprig of holly. On the right is a view, through a window, of a road bordered with pine-trees. Inscribed on the chair: *Aeta. 41, 1626.*

Canvas. 32 ×26 in. (81·5 ×66 cm.).

Coll.: Earl Spencer, Althorp Park.

Exh.: Royal Academy Winter, London, 1907, No. 41.

Lit.: *Hofstede de Groot*, vol. iii, No. 246; *Art in America*, xiii, 1925, 148–54.

Repr.: *Souvenir.*

Dr. W. R. Valentiner suggests that this is a self-portrait. In opposition to Dr. C. Hofstede de Groot, but in agreement with Dr. W. Bode and E. W. Moes, he holds that Hals was born *c.* 1584.

Compare note to Nos. 48 and 64.

THE MERRY FIDDLER (379)

Lent by the CASTLE ROHONCZ COLLECTION (HUNGARY).

LONG bust of a fiddling fisherman of Zandvoort. In the background the sea and the dunes with buildings.

Canvas. 32⅞ ×26⅝ in. (83·5 ×67·5 cm.).

Not previously exhibited.

Lit.: Hofstede de Groot, *American Art News*, Anniversary Number, April 14, 1928, p. 45.

FRANS HALS AND NICOLAES VAN HEUSSEN

A WOMAN SELLING FRUIT (122) PLATE XXVI

Lent by VISCOUNT BOYNE.

THREE-QUARTER length, standing on the left, weighing out fruit. On a stone table and in baskets is heaped up a variety of fruit and vegetables. Signed on the right on the wall: *C V Heussen fec 1630.*

Canvas. 62 ×78½ in. (157·5 ×200 cm.).

Sales at Amsterdam: August 6, 1810, No. 41; E. M. Engelberts, August 25, 1817, No. 33.

FRANS HALS AND NICOLAES VAN HEUSSEN (*continued*)

Not previously exhibited.

Lit.: *Hofstede de Groot*, vol. iii, No. 121 c; *Oud Holland*, xxxix, 1921, 67–8; Thieme-Becker, *Allgemeines Künstler Lexikon*, xv, 1922.

Repr.: *Souvenir*.

The figure of the woman was painted by Frans Hals, the rest by Nicolaes (Claes) van Heussen (b. 1599), a famous Haarlem painter of still life. This picture is the only example known, up to the present, of the co-operation of Frans Hals with another master.

BARTHOLOMEUS VAN DER HELST

1613 Haarlem—Amsterdam 1670

PORTRAIT OF A LADY (377)

Lent by THE HON. SIR JOHN WARD.

THREE-QUARTER length, seated, turned to the left, looking towards the spectator. Wears a large white ruff, and holds a fan in her left hand. In the background, a wall of large stone blocks. Signed on the right on a level with the head: *B. van der helst 1647*.

Canvas. 50 × 40⅛ in. (127 × 102 cm.).

Coll.: Sir Charles Bunbury and Sir Edward H. Bunbury, Barton.

Exh.: Royal Academy Winter, London, 1879, No. 64; 1891, No. 122.

Lit.: J. J. de Gelder, *Bartholomeus van der Helst*, 1921, Nos. 628 and 704.

Apparently the same sitter was painted by F. Bol, in 1642, in a portrait in the Berlin Gallery (No. 809).

JAN VAN DER HEYDEN

1637 Gorinchem—Amsterdam 1712

THE NIEUWE ZIJDS VOORBURGWAL AT AMSTERDAM (294)

Lent by JOHN ROBARTS. PLATE XXVII

LOOKING along a tree-fringed canal, crossed by a bridge, towards the Town Hall, whose cupola is seen in the distance. On the canal are boats and swans. Signed to the left on a coping stone: *V. Heyde*.

Wood. 20 × 19½ in. (51 × 49·5 cm.).

Sales: J. D. Nijman, Amsterdam, August 16, 1797, No. 103; Lord Northwick, Harrow, 1822. A. W. Robarts Coll., London, 1834.

JAN VAN DER HEYDEN (*continued*)

Exh.: British Institution, London, 1852, No. 6; Royal Academy Winter, 1877, No. 93; 1891, No. 61.

Lit.: *Waagen, Suppl.* 160; *Hofstede de Groot*, vol. viii, No. 16.

Repr.: *Souvenir*.

MEINDERT HOBBEMA

1638—Amsterdam—1709

PEASANTS IN A WAGON RETURNING FROM MERRY-MAKING (106)

Lent by JOHN ROBARTS.

A HIGH road leads, away from the spectator, through a well-wooded country, past cottages and a church. From a cottage in the middle distance, several persons hurry forward to overtake a wagon drawn by two horses, and filled with merry villagers. The figures are by J. Lingelbach.

Canvas. 35 × 41½ in. (89 × 105·5 cm.).

Imported into England by Philip Hill, who sold it to Lord Radstock. Coll.: Abraham Robarts, London, 1835; A. J. Robarts, London.

Exh.: Royal Academy Winter, London, 1877, No. 139.

Lit.: *Hofstede de Groot*, vol. iv, No. 114; *Apollo*, viii, 1928, p. 115.

A ROAD IN THE WOODS (110)

Lent by SIR JOSEPH DUVEEN, Bart.

IN the foreground, a glade from which a road leads away from the spectator through a thick wood. To the left, among old oaks, rises the gable of a timbered cottage. Several figures on the road. Signed on the right at foot: *M. Hobbema.*

Canvas. 37½ × 51 in. (95 × 129·5 cm.).

Duchesse de Berry Sale, Paris, April 4, 1837, No. 69. The late George J. Gould, Coll., Lakewood, New Jersey.

Exh.: Hudson-Fulton Celebration, New York, 1909, No. 52.

Lit.: *Hofstede de Groot*, vol. iv, No. 113.

MEINDERT HOBBEMA (*continued*)

THE PATH ON THE DYKE (155)

PLATE XXVIII

Lent by SIR OTTO BEIT, Bart.

A WIDE road, thickly wooded, leads along the top of an embankment. In the foreground a woman seated by the roadside, two boys standing beside her, and cattle grazing. On a path below the dyke leading to a cottage a man and a woman are walking. The cattle are painted by Adriaen van de Velde. Signed at the bottom on the road: *Meyndert Hobbema f. 1663.*

Canvas. 37 × 51 in. (94 × 129·5 cm.).

Coll.: Edward John Littleton (Lord Hatherton), London, 1835. Earl of Dudley Sale, London, June 25, 1892, No. 7; Alfred Beit Coll., London.

Exh.: British Institution, London, 1857; Manchester, 1857, No. 722; Burlington Fine Arts Club, London, 1900, No. 11.

Lit.: *Hofstede de Groot*, vol. iv, No. 136; W. Bode, *Catalogue of the Beit Collection*, 1913, No. 28.

Repr.: *Souvenir.*

LANDSCAPE WITH A BROAD ROAD AND A SPORTSMAN (179)

Lent by the EARL OF FEVERSHAM.

ON a broad road in the centre, a sportsman with a gun on his shoulder, and a peasant with a dog, are advancing past a clump of lofty trees. On the right are two cottages amid trees. On the left is a meadow bounded by a thick grove of high trees. Signed in the lower right-hand corner: *m. hobbema.*

Canvas. 36¾ × 51 in. (93·5 × 129·5 cm.).

Exh.: British Institution, London, 1840, No. 20; 1856, No. 47.

Lit.: *Waagen, Suppl.* 492; *Hofstede de Groot*, vol. iv, No. 119.

A WOODED LANDSCAPE (211)

Lent by LADY CUNLIFFE-LISTER.

A SANDY road leads into the background, bordered by groups of tall trees. Among the trees cottages are scattered. Signed on the left at the bottom: *M. Hobbema 1665.*

Canvas. 38¼ × 49 in. (97 × 124·5 cm.).

Given *c.* 1750 by John Robartes, 4th and last Earl of Radnor of the first creation, to James Harris, M.P., F.R.S., father of the first Earl of Malmesbury; Lord Malmesbury Sale, London, July 2, 1876 (bought in); sold to a dealer by the 4th Earl of Malmesbury, 1889.

MEINDERT HOBBEMA (*continued*)

Lit.: *Letters and Correspondence of the First Earl of Malmesbury and his friends*, 1870 (letter *c.* 1762); *Hofstede de Groot*, vol. iv, probably No. 61 c and 228 c.

Exhib.: British Institution, London, 1847, No. 17.

A copy on canvas, 35½ × 44 in. (90 × 112 cm.), is in a private collection in Brussels.

A WOODY LANDSCAPE (224)

Lent by LORD SWAYTHLING.

In front is a pool, with a dog drinking, and ducks. On the road leading from it to the left, among trees, is a man on a grey horse, a beggar and two peasants. Signed and dated to the right at the bottom: *m. Hobbema ft, 1667.*

Wood. 24 × 34 in. (61 × 86·5 cm.).

Sales: Mrs. Gordon, London, April 2, 1808, probably No. 98; perhaps Thomas Emmerson, London, 1829; Harry Phillips Collection, London, 1835; Casimir-Périer Sale, London, May 5, 1848, No. 5; George Field Sale, London, June 10, 1903, No. 24.

Exh.: British Institution, London, 1852, No. 92; Manchester, 1857, No. 845; Royal Academy Winter, London, 1894, No. 82; Burlington Fine Arts Club, London, 1900, No. 21; Guildhall Art Gallery, London, 1903, No. 190.

Lit.: *Waagen, Suppl.* 194; *Hofstede de Groot*, vol. iv, No. 166.

A WOODED LANDSCAPE WITH A RUINED HOUSE (229)

Lent by MRS. B. F. JONES, JR.

In the right foreground are the ruined walls of a house, behind which is a clump of old trees on a high bank. In the middle distance is a cottage, surrounded by trees, with an open space before it. To its left a glimpse of distant landscape.

Wood. 24 × 34 in. (61 × 86·5 cm.).

Coll.: Holm Wood, Peterborough; William Wells, Redleaf, 1835. Sales: W. Wells, London, May 12, 1848, No. 116 (bought in); May 12, 1890, No. 91; C. T. Yerkes, New York, April 5, 1910, No. 124.

Exh.: Royal Academy Winter, London, 1875, No. 84.

Lit.: *Hofstede de Groot*, vol. iv, No. 236; Ch. Sedelmeyer, *Catalogue of 300 Paintings*, 1898, No. 65.

Repr.: *Souvenir.*

A smaller replica is mentioned by *Hofstede de Groot*, vol. iv, No. 214.

ATTRIBUTED TO MEINDERT HOBBEMA

A WOODY LANDSCAPE (150 a)

Lent by the ART GALLERY, GLASGOW.

IN the foreground, to the right, a man in a red jacket approaches an inn by a wooden footbridge spanning a stream. In front of the inn, tall trees, and beyond a lofty building among trees. To the left, a long avenue, and by the wayside a massive structure, within high walls, approached through an arched gateway.

Canvas. 37½ in. ×46½ in. (95·5 ×118 cm.).

Coll.: Archibald M'Lellan. Bought by the City 1856.

Lit.: *Waagen, Suppl.* 459 (doubting its authenticity); *Hofstede de Groot*, vol. iv., No. 155.

The attribution is doubtful.

GERARD HONTHORST

1590 Utrecht—Italy—The Hague—Utrecht 1656

PORTRAIT OF A LAUGHING GIRL (363)

Lent by MRS. GREVILE PHILLIPS.

HALF length, turned to the right, looking towards the spectator, holding in her right hand a miniature. It represents the figure of a seated nude woman seen from the back, turning her head to the spectator while covering her face with her left hand. At the base an inscription: 'Wie kent mijn naers van afteren' [= Who knows my back from behind ?]. Signed at the top on the left: *G. Honthorst fesit 1625.*

Canvas. 32¼ × 25¼ in. (82 × 64 cm.).

Coll.: Scott, London; Charles Roots, Hereford; W. J. Davies, Hereford.

A replica, unsigned, in the Copenhagen Museum, is attributed to Jan van Bylert.

PIETER DE HOOCH

1629 Rotterdam—Delft—Amsterdam, until c. 1683

THE CARD PLAYERS (303)

PLATE XXIX

Lent by H.M. THE KING. From Buckingham Palace.

INSIDE a room, in front of a window, a man and a woman are playing cards at a table on the right, while two other men look on. On the left, a maid is crossing a courtyard towards the open doorway. Signed to the right on the bench: *P. D. H., 1658.*

Canvas. 30 ×25½ in. (76 ×65 cm.).

PLATE XXX

PIETER DE HOOCH (*continued*)

Sales: Is. Walraven, Amsterdam, October 14, 1763, No. 16; Nic. Doekscheer, Amsterdam, September 9, 1789; P. N. Quarles van Ufford, Amsterdam, October, 19, 1818; J. Hulswit, Amsterdam, October 28, 1822; Baron Mecklenburg Coll.; bought by Smith in 1825, who sold it to King George IV in 1826.

Exh.: British Institution, London, 1826, No. 8; 1827, No. 73; 1837, No. 107; Royal Academy Winter, London, 1881, No. 113; 1891, No. 85.

Lit.: *Waagen*, ii, 11; *Hofstede de Groot*, vol. i, No. 254; Lionel Cust, *The Royal Collection of Paintings*, vol. i (1905).

Repr.: *Souvenir*.

Etched by P. J. Arendzen in *Masterpieces of Dutch Art in English Collections*.

THE BURGOMASTER'S ROOM IN THE AMSTERDAM TOWN HALL (308)

Lent by BOEHLER AND STEINMEYER, INC.

IN the middle of the wall at the back is a chimney-piece, with a cornice and frieze, supported on pilasters. The large picture above, partly hidden by a curtain, represents the story of Caius Fabritius in the camp of King Pyrrhus, painted by Ferdinand Bol in 1656 for this place; below it are the four verses by the poet J. Vondel. Several persons are inspecting the room, which still exists in the former Town Hall, now the Royal Palace at Amsterdam. The dog in the foreground was first placed by the artist to the left instead of to the right of the centre. Signed in the left-hand bottom corner: *P. D. Hooch*.

Canvas. 44 ×39 in. (112 ×99 cm.).

Coll.: Count von Stackelberg, Faehna, Esthonia.

Lit.: *Hofstede de Groot*, vol. i, No. 180; *Jahrbuch der Preussischen Kunstsammlungen*, xlvii, 1926, 85.

PAYING THE HOSTESS (309)

PLATE XXX

Lent by the MARQUESS OF BUTE.

IN a room paved with black and white tiles, a woman stands in the foreground holding a piece of money, complaining to a cavalier, whose hand is in his pocket, that he has not given her enough. Two men and a woman are at a table by the window in the background. Signed on the right: *P. D. H., 1658*.

Canvas. 28 ×25 in. (71 ×63·5 cm.).

G. Braamkamp Sale, Amsterdam, July 31, 1771, No. 86.

Exh.: Royal Academy Winter, London, 1870, No. 13.

Lit.: *Waagen*, iii, 477; *Hofstede de Groot*, vol. i, 268.

PIETER DE HOOCH (*continued*)

COURTYARD WITH AN ARBOUR AT DELFT (311) PLATE XXXI

Lent by the EARL OF STRAFFORD.

THE spectator looks, on the left, through the arched passage of a house on to a canal and trees beyond. On a step sits a little girl. Beneath a vine-clad arbour, to the right, sit two men at a table, in front of them a woman standing with a glass of wine in her hand. Above the archway an inscription, of which only fragments are legible. Signed on the doorpost in the middle: *P D H 1658*.

Canvas. 26⅛ × 22¼ in. (66 × 56·5 cm.).

J. F. Wolschot Sale, Antwerp, Sept. 1, 1817; Edward Solly (of Berlin) Sale, London, 1837; George Byng Coll., 1842.

Exh.: British Institution, London, 1839, No. 8; Royal Academy Winter, London, 1881, No. 101.

Lit.: *Waagen, Suppl.* 323; *Hofstede de Groot*, vol. i, No. 299.

Repr.: *Souvenir.*

The inscription, still extant, comes from the old Hieronymusdale monastery, which stood in the 'Oude Delft' at Delft. The same inscription appears in a picture in the National Gallery, London (No. 835).

COURTYARD OF AN INN AT DELFT (319)

Lent by the EARL OF CRAWFORD AND BALCARRES.

A SUMMER afternoon in a courtyard of an inn. In the left foreground a man seated at a table smoking. The hostess stands in the centre tasting beer. From the right a little girl carrying a pot with hot charcoal approaches from the house. In the left background is seen the tower of the Nieuwe Kerk at Delft, before the spire was built.

Canvas. 30¾ × 25½ in. (78 × 65 cm.).

John Smith Coll. until 1822; W. Wells of Redleaf Sale, London, May 12, 1848, No. 95. Coll.: Lord Overstone; Lady Wantage, London.

Exh.: Royal Academy Winter, 1871, No. 208, and 1888, No. 35; London Guildhall, 1894, No. 50; Burlington Fine Arts Club, 1900, No. 8 a; Dutch Exhibition, Paris, 1921, No. 25; Royal Picture Gallery, The Hague, 1921.

Lit.: *Waagen, Suppl.* 131; *Hofstede de Groot*, vol. i, No. 297; *Wantage Coll. Catalogue*, 1905, No. 108.

Repr.: *Souvenir.*

The picture agrees exactly with one from the Collection of the late Mr. Alfred de Rothschild at Halton Manor (*Hofstede de Groot*, vol. i, No. 295), now in the possession of Andrew

PIETER DE HOOCH (*continued*)

W. Mellon, Washington, except that in the present picture the figure of a second man behind the table in the middle, which appears in the Rothschild picture, has been painted out by the artist himself.

THE GOLF PLAYERS (324)

Lent by the HON. MRS. RONALD GREVILLE.

IN an entrance-hall paved with red tiles a little girl stands with her right hand on a door-handle, holding a golf club in her left. A boy is playing golf in the courtyard in the background.

Wood. 24 × 17½ in. (61 × 44·5 cm.).

Coll.: Count von Fries, Vienna.

Sales: Héris of Brussels, in Paris, June 19, 1846, No. 27; Piérard of Valenciennes, in Paris, March 21, 1860, No. 29. Sir H. H. Campbell Coll., London; sold June 16, 1894, No. 37.

Exh.: Grosvenor Gallery (Woman and Child in Art), London, 1913–14, No. 63.

Lit.: *Hofstede de Groot*, vol. i, No. 305; *Gazette des Beaux-Arts*, v^e^. pér., xvi, 1927, 64.

Repr.: *Souvenir*.

A DUTCH GARDEN COURT (327)

Lent by COLONEL H. A. WERNHER.

IN the courtyard of a Dutch house, with a rose-garden, a woman stands on the left holding a broom, and a little girl in the centre is blowing bubbles. Through a door in the background, trees and a kitchen garden.

Wood. 23¼ × 20½ in. (59 × 52 cm.).

Not previously exhibited.

Lit.: *Gazette des Beaux-Arts*, v^e^. pér., xvi, 1927, 68–9 (repr.).

THE MUSIC PARTY (328)

Lent by the DUKE OF WELLINGTON.

IN a large room, its windows shaded by red curtains, by the fireplace to the left are two ladies and two gentlemen playing and singing. To the right another gentleman, who takes a lady by the hand. Near by sits a gentleman at a table, behind which a gentleman and a lady are embracing. In the middle a lady, kneeling on a chair, converses with a gentleman. Signed: *P. De Hooge*.

Canvas. 41 × 53 in. (104 × 135 cm.).

PIETER DE HOOCH (*continued*)

Probably from the J. van der Linden van Slingeland Sale, Dordrecht, August 22, 1785, No. 189; M. M . . . Sale, Paris, Jan. 16, 1816, No. 7. Purchased by the first Duke of Wellington, in Paris, 1818.

Exh.: British Institution, London, 1821, No. 86; 1829, No. 181; 1847, No. 118; 1856, No. 87; Royal Academy Winter, 1888, No. 53.

Lit.: *Hofstede de Groot*, vol. i, Nos. 128 and 139; *Pictures and Sculpture at Apsley House*, 1901, 323 (No. 36); *Gazette des Beaux-Arts*, v^e^ pér., xvi, 1927, 267.

AN INTERIOR (333)

Lent by LORD BARNARD.

A LARGE apartment, lighted by windows on the left, under which at a table is a group of two ladies and a gentleman. At the back a lady is seated at a spinet, and a gentleman in a crimson coat, with large hat, and sword in a buff belt, is leaning on the back of her chair. On the right a manservant enters with refreshments. Pictures hang on the wall. Signed, over the door: *P. de Hooghe.*

Canvas. 37 ×45¼ in. (94 ×115 cm.).

Lord Barnard Sale, London, March 30, 1922, No. 56 (bought in).

Exh.: Royal Academy Winter, 1912, No. 87.

Lit.: *Hofstede de Groot*, vol. i, No. 178; *Raby Castle Catalogue*, No. 128.

LADY, SERVANT-GIRL AND CHILD, WITH A PARROT (334)

Lent by the DUKE OF BUCCLEUCH.

IN a room, near an open door looking on to a canal and a church tower beyond it, sits a lady, wearing a red velvet jacket trimmed with white fur and a silk skirt. To her left a table with a Turkey carpet, upon which stands a parrot's cage. Behind, on the right, is a servant-girl holding a child by the hand.

Canvas. 28 ×24 in. (71 ×61 cm.).

Lit.: *Hofstede de Groot*, vol. i, No. 112; *Gazette des Beaux-Arts*, v^e^ pér., xvi, 1927, 263, 267.

A DUTCH GARDEN COURT (344)

Lent by LORD MELCHETT.

IN the garden of a small red-brick house, covered with creeper, stands, right, a woman carrying a flat basket. A man approaches from the background, past a shed behind which rises a large red-brick house. Signed to the left on the window-frame and dated: *P. D. Hoogh, 1651.*

PLATE XXXII

PIETER DE HOOCH (*continued*)

Canvas. 27½ × 23¼ in. (70 × 59 cm.).

Exh.: Detroit (U.S.A.), 1925.

Lit.: Ch. Sedelmeyer, *Catalogue of 100 Paintings*, 1913, No. 13; *The American Magazine of Art*, 1925, 126; *Art in America*, vol. xv, 1926, 52; *Gazette des Beaux-Arts*, v^e^ pér., xvi, 1927, 67.

THE PANTRY (346)

PLATE XXXII

Lent by the RIJKSMUSEUM, AMSTERDAM.

IN a room floored with yellow and grey tiles a young woman stands at the door of a store-room handing smilingly a German stoneware jug to a little girl. Through a door to the right another room, its window opening into a street. Traces of a picture hanging on the wall painted out by the artist himself are faintly visible above the woman's head. Signed in the foreground on the left: *P. D. H.*

Canvas. 26⅜ × 25⅝ in. (67 × 65 cm.).

Sales at Amsterdam: P. van der Lip, June 14, 1712, No. 26; Is. Walraven, October 14, 1765, No. 15; J. J. de Bruyn, September 12, 1798, No. 25; P. de Smeth van Alphen, August 1, 1810, No. 43; Mrs. A. M. Hogguer, August 18, 1817.

Exh.: Dutch Exhibition, Paris, 1921, No. 23.

Lit.: *Hofstede de Groot*, vol. i, No. 1.

Repr.: *Souvenir*.

ATTRIBUTED TO PIETER DE HOOCH

THE SENTINEL (326)

Lent by the ROYAL GALLERY OF ANCIENT ART, ROME (PALAZZO CORSINI).

A YOUNG soldier sits, to the right, in a doorway, smoking a pipe. To the left, through an arched doorway, three soldiers are seen in shadow at the entrance to a small house. Beyond the house is a vista of roofs and of a church tower—perhaps that of the church at Delft—cut off by the archway. The soldier's left arm was altered while the work was in progress.

Wood. 21⅝ × 18½ in. (55 × 47 cm.).

Coll.: Torlonia, Rome. Perhaps identical with the picture of a smoking soldier, sold at Amsterdam, November 23, 1729, No. 37, as by Carel Fabritius (Hoet, *Catalogue of Auction Sales*, vol. i, 345).

Exh.: Dutch Exhibition, Rome, 1928, No. 54.

Lit.: *Hofstede de Groot*, vol. i, No. 273.

ATTRIBUTED TO PIETER DE HOOCH (*continued*)

The picture shows the influence of Carel Fabritius. The authorship of P. de Hooch has been vigorously contested for a long time by some authorities on Dutch Art (as Mr. Schmidt-Degener, G. Falck, and others), who have brought forward an attribution to Barent Fabritius. Recently published as a Barent Fabritius by O. Benesch (*Belvedere*, vol. xii, 1928, 65). Dr. A. Bredius supports the old attribution to P. de Hooch (*Belvedere*, vol. xiii, 1928, 14), as do Dr. C. Hofstede de Groot and Dr. W. Martin, who consider it an early work of that painter.

WILLEM KALFF

1622—Amsterdam—1693

STILL LIFE (237)

Lent by JONKHEER CH. VAN DE POLL.

IN the middle of a marble slab covered with a green cloth is a glass of wine upon a gilt stand. In front is a silver dish carrying a Ming porcelain dish, remarkable for the omission of the blue, behind which is a blue vase of the period intermediate between Ming and Kanghsi. On the left a melon, and a watch with a blue ribbon. Signed to the left at the bottom: *W. Kalf 1658.*

Canvas. 39¾ ×32¾ in. (101 ×83 cm.).

Exh.: Dutch Exhibition, Paris, 1921, No. 26.

Repr.: *Souvenir.*

A replica of this picture, also signed and dated 1658, was in the Collection of the late W. A. Coats, Skelmorlie Castle.

STILL LIFE (240)

Lent by JOSEPH BLOCK.

A REPOUSSÉ silver dish, on which is some bread, a pomegranate, a half-peeled lemon and a hock glass. Behind is a jug of Chinese porcelain with metal mounts. Signed at the bottom on the right: *W. Kalf 1653.*

Wood. 17⅜ ×13¾ in. (44 ×35 cm.).

Coll.: Berthold Richter, Berlin.

Exh.: Berlin, 1890, No. 151; 1906, No. 71.

Lit.: *Jahrbuch der Kgl. Preussischen Kunstsammlungen*, xi, 1890, 223.

PLATE XXXIII

WILLEM KALFF (*continued*)

STILL LIFE (286)

Lent by the CASTLE ROHONCZ COLLECTION (HUNGARY).

ON a table, covered with a Turkish carpet, stand a gold-mounted basin and ewer of sixteenth-century Chinese porcelain made for the Turkish or Persian market, a silver dish, a nautilus-goblet, two glasses, and some fruit.

Canvas. 43¾ ×33⅛ in. (111 ×84 cm.).

Coll.: Huldschinsky, Berlin; sold at Berlin, May 10, 1928, No. 16.

Exh.: Berlin, 1906, No. 72.

The mounts of the ewer are probably German. A similar dish with crane and lotus border was in the Pierpont Morgan Collection.

STILL LIFE (299)

PLATE XXXIII

Lent by M. VAN GELDER.

ON a table, partly covered with a Turkish carpet, a repoussé silver dish, on which are a covered bowl of Ming blue and white porcelain and a half-peeled lemon. Behind stand a Venetian wine-glass, a nautilus goblet, and an orange.

Canvas. 31½ ×25½ in. (80 ×65 cm.).

Coll.: Prince Orloff.

Exh.: Amsterdam (Frederik Muller Galleries), 1911, No. 7.

The figures on the bowl are in biscuit enamelled in colour, and of rare occurrence at so early a date.

CORNELIS KETEL

1548 Gouda—Delft—France—London—Amsterdam 1616

PORTRAIT OF A MAN (43)

Lent by I. DE BRUIJN.

THREE-QUARTER length turned to the left, left hand on hip. He stands near a table, and holds a sheet of paper in his right hand.
On the back: a putto blowing soap-bubbles, an allusion to the shortness of human life. On both sides are inscriptions, one in Greek, the other in Latin, both referring to the immortality of God and the vanity of all earthly possessions. Signed with the monogram *CK*, and inscribed: *An. Dni. 1574 Aetatis·Suae·35*; also on the back: *CK. Inv. et pin.*

Wood. 17 in. diam. (43 cm.), circular panel in the original frame.

CORNELIS KETEL (*continued*)

Exh.: Frankfort-on-Main, 1925, No. 119.

Lit.: Thieme-Becker, *Allgemeines Künstler-Lexikon*, vol. xx, 1927; O. Götz, G. Swarzenski and A. Wolters, *Ausstellung von Meisterwerken alter Malerei aus Privatbesitz, Sommer 1925*, Frankfort-on-Main, 1926, No. 112, pl. lxv.

PORTRAIT OF A MAN (44)

Lent by the CASTLE ROHONCZ COLLECTION (HUNGARY).

HALF length figure, with hands turned to the right. Wears a high black hat and narrow ruff. Inscribed at top on right: *An° 1594, Aet. 58.*

Wood. 32½ × 26⅜ in. (82 × 67 cm.).

Coll.: Mrs. Mesdag-van Calcar, The Hague.

Lit.: *XXXV Catalogue of the Goudstikker Collection*, Amsterdam, 1928, No. 18.

Companion picture to No. 45.

PORTRAIT OF A LADY (45)

Lent by the CASTLE ROHONCZ COLLECTION (HUNGARY).

HALF-LENGTH figure, with hands turned to the left. Wears a white cap with strings and a narrow ruff. Inscribed at top to left: *An° 1594, Aet. 56.*

Wood. 32½ × 26⅜ in. (82 × 67 cm.).

See note under No. 44.

Companion picture to No. 44.

THOMAS DE KEYSER

1596/7—Amsterdam—1667

PORTRAIT OF A LADY (134)

Lent by BOEHLER AND STEINMEYER, INC.

FULL-LENGTH, sitting in an arm-chair, turned slightly left looking at the spectator. Wears a rich gold-embroidered dress. Her foot rests on a foot-warmer. To the left, a table covered with a Turkey carpet.

Wood. 30⅝ × 20½ in. (78 × 52 cm.).

E. Secrétan Sale, Paris, July 1, 1889, No. 130. Coll.: Rodolphe Kann, Paris, 1906; Huldschinsky, Berlin; sold Berlin, May 10, 1928, No. 17.

PLATE XXXIV

THOMAS DE KEYSER (*continued*)

Exh.: Berlin, 1914, No. 76*a*; National Loan, Grosvenor Gallery, London, 1913–14, No. 65.

Lit.: R. Oldenbourg, *Thomas de Keyser*, 1911, No. 111.

The companion picture, a portrait of the sitter's husband, is in the Louvre, Paris (No. 2438*a*).

PHILIPS KONINCK

1619—Amsterdam—1688

'LE COMMENCEMENT D'ORAGE' (139)

Lent by the EARL OF CRAWFORD AND BALCARRES.

AN extensive view in Holland, embracing a wide tract of country seen from a height. A placid river winds across the composition. In the middle distance is a long, many-arched bridge, over an expanse of water. In the far distance are sand-dunes and the sea.

Canvas. 51½ × 65½ in. (130 × 166 cm.).

Coll.: Comte de Vence, Paris; Lord Overstone, London, 1838; Lady Wantage, London.

Exh.: Manchester, 1857, No. 698; Royal Academy Winter, 1870, No. 3; Guildhall, London, 1903, No. 174; Grafton Galleries, London, 1911, No. 75; Royal Picture Gallery, The Hague, 1921.

Lit.: *Waagen*, iii, 131; *Wantage Coll. Catalogue*, 1905, No. 184; *Burlington Magazine*, ii, 1903, p. 60.

The name is that given to the picture when engraved by A. de Marcenay de Guy for its owner, the Comte de Vence, in 1758, as a Rembrandt.

LANDSCAPE (163)

Lent by MISS ALEXANDER.

VIEW over a wide-spreading Dutch landscape, with a town in the middle distance, beyond a sheet of water. In the foreground some herdsmen with cattle descending to a cottage lying between high trees. Signed in the right foreground: *P. K.* in monogram.

Canvas. 17⅜ × 21 in. (44·5 × 53½ cm.).

VIEW FROM BEEK ON THE RIVER WAAL (227) PLATE XXXIV

Lent by A. W. M. MENSING.

VIEW of a wide-spreading Dutch landscape, with winding waterways interspersed with buildings and trees. In the foreground, boulders and a cottage; in the distance to the left a large church. Signed in the middle at the bottom: *Koning 1654.*

PHILIPS KONINCK (*continued*)

Canvas. 59 × 80 in. (150 × 203 cm.).

Sales: Joseph Gillott, London, April 19, 1872, No. 320; H. L. Bischoffsheim, London, May 7, 1926, No. 51.

Exh.: Grafton Galleries, 1911, No. 61.

Repr.: *Souvenir.*

JOHAN LAGOOR

Working at Haarlem, c. 1645–60

A WOODY LANDSCAPE (502b)

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

A RIVER winding between wooded banks. On the left a boat with peasants and other figures. Cattle are descending from a clump of trees on the right. Signed on the right at the foot: *Lagoor.*

Canvas. 25½ × 31½ in. (65 × 80 cm.).

Lit.: Thieme-Becker, *Allgemeines Künstler-Lexikon*, xxii, 1928.

Johan Lagoor is a little-known Haarlem painter, who worked in the manner of Jacob van Ruisdael. Before discovery of the signature, ascribed to Verboom.

JACOBUS LEVECQ

1634 Dordrecht—Amsterdam—France—Dordrecht 1675

PORTRAIT OF A YOUNG MAN (338) PLATE XXXV

Lent by the HON. MRS. RONALD GREVILLE.

HALF length, standing, turned slightly right looking at the spectator, his right hand on his breast. Wears a black dress, a large broad-brimmed black hat, and a white lace-edged collar with tassels.

Wood. 35½ × 27½ in. (90 × 70 cm.).

Coll.: Duke of Leinster, Carton, Ireland.

Exh.: Royal Academy Winter, London, 1878, No. 264.

Lit.: *De Nederlandsche Spectator*, 1878, 99; *Bulletin van der Nederlandschen Oudheidkundigen Bond*, iii, 1901–2, 64; *Repertorium für Kunstwissenschaft*, l, 1929, 136–8. The sitter is probably a son of the lady represented in this picture. When exhibited in 1878, and when seen by Dr. C. Hofstede de Groot in 1898 at Carton, the picture bore the authentic signature: *J. Leveck 1654 aetatis 19.*

Companion picture to No. 342.

JACOBUS LEVECQ (*continued*)

PORTRAIT OF AN OLD LADY (342)

PLATE XXXV

Lent by the ROYAL MUSEUM OF FINE ARTS, BRUSSELS.

THREE-QUARTER length, life size, standing, turned to the left, looking towards the spectator with her hands folded. Inscribed below on the left: *Aetatis 55, 1654*, with the almost illegible remains of a signature of Levecq. *Pentimenti* of another position of the head and collar are visible above the present one.

Wood. 35⅜ × 28 in. (90 × 71 cm.).

Coll.: E. D. Lee.

Exh.: Manchester, 1857, No. 690, as by Rembrandt; Royal Academy Winter, London, 1878, No. 271, as by Rembrandt; bought in 1886 by the Brussels Museum.

Lit.: *Hofstede de Groot*, vol. vi, p. 19, and No. 921 B (compare also under 917, the last picture on the list there given); *De Nederlandsche Spectator*, 1878, 99; *Bulletin van den Nederlandschen Oudheidkundigen Bond*, iii, 1901–2, 64.

A false signature of Rembrandt has been removed since the picture belonged to the Brussels Museum.

Companion picture to No. 338.

JAN LIEVENS

1607 Leyden—England—Antwerp—Amsterdam 1674

THE RAISING OF LAZARUS (170)

Lent by the BRIGHTON CORPORATION PUBLIC ART GALLERIES.

CHRIST in prayer stands with head thrown back erect above the tomb, from which Lazarus is just raising his hands. To the right, behind the unrolled winding-sheet, is a group of several persons in astonishment at the miracle. Signed on the tomb: *IL*, and dated 1631.

Canvas. 40½ × 44¼ in. (103 × 112 cm.).

Probably in the Collection of Rembrandt, 1656; Jan Jacobs Hinlopen Collection, Amsterdam (mentioned by the poet Jan Vos, 1662). Sales at Amsterdam: April 13, 1695, No. 8; van Kretschmar, 1757; June 21, 1774, No. 132; J. Knowles Sale, London, April 15, 1842, No. 113. Coll.: J. Sidney North; Baroness North; Henry Willet, Brighton.

Exh.: British Institution, 1852, No. 30, and 1867, No. 123; Royal Academy Winter, 1871, No. 17; Brimson Art Loan, 1884.

This composition has also been etched by the Artist in a large plate (Bartsch No. 3). Compare a drawing in red chalk by Rembrandt, dated 1630, in the British Museum, and a picture, also by Rembrandt, formerly in the possession of Ch. Sedelmeyer, Paris, and Rembrandt's etching here exhibited (No. 743).

JACOB VAN LOO

1614 Sluis—Amsterdam—Paris 1670

INTERIOR OF A GLASS-BEAD FACTORY AT AMSTERDAM (352)

Lent by the ROYAL MUSEUM OF FINE ARTS, COPENHAGEN.

In the centre workmen are stirring up a mass of glass in tubs. One is talking with the foreman, who stands near him to the right. On the left, a boy is cutting up coloured pipe-glass. In the background, other men are at work near a furnace. Signed on the left on the box: *J : v : Loo.*

Canvas. 65 ×85 in. (165 ×216 cm.).

Lit.: *Oud Holland*, xxxiv (1916), 47; *Zeitschrift für bildende Kunst*, lix, 1925–6, 71.

NICOLAES MAES

1632 Dordrecht—Amsterdam 1693

PORTRAIT OF A MAN (131)

Lent by MRS. DAMES LONGWORTH.

Half length, turned quarter right, his hands in front of him, looking towards the spectator. He sits on a chair, of which the red-covered back is seen. Dated in the centre below: 1662.

Canvas, oval. 31 ×25 in. (79 ×63·5 cm.).

According to a label (probably of the early nineteenth century) on the back of the picture, the sitter may be Mr. Adriaen Arriëns Hooft, born at Dordrecht, Feb. 22, 1597, died Sept. 15, 1672. He married, August 24, 1625, Maike Jasperse, born April 29, 1606, died Sept. 23, 1653.

During the Exhibition attributed to Adriaen Backer.

PORTRAIT OF A YOUNG BOY (144)

Lent by LORD CAMROSE.

Full length, kneeling, turned to the right, looking towards the spectator, and bending his bow. In front of him lies his hat and a dead hare. His dog jumps up to him. Wooded landscape. Signed to the right at the bottom: *Maes 1673.*

Canvas. 27¼ ×22⅝ in. (69 ×57·5 cm.).

Lit.: *Connoisseur*, lxxxii, 1928, 196.

NICOLAES MAES (*continued*)

OLD WOMAN READING THE BIBLE (166)

Lent by JOHN ROBARTS.

SHE sits, on the left, at a little window in a homely room. On her lap lies a large Bible, of which she turns a page. With the other hand she holds her glasses to her eyes. In front of her is a spinning-wheel. Signed on the spinning-wheel: *N. Maes, 1658.*

Canvas. 18½ × 23 in. (47 × 58·5 cm.).

Sales: P. van den Santheuvel, Dordrecht, July 23, 1810, No. 35; P. de Heere de Holy of Dordrecht, Rotterdam, August 31, 1824, No. 11. Coll.: Abraham Robarts, London.

Exh.: Royal Academy Winter, London, 1877, No. 132; 1891, No. 86.

Lit.: *Hofstede de Groot*, vol. vi, No. 119; *Apollo Magazine*, viii, 1928, p. 118.

Repr.: *Souvenir.*

PORTRAIT OF A MAN (259)

Lent by ERNEST INNES.

HEAD and shoulders, seen in full face. Wears a high, broad-brimmed hat and a white collar. An early work of the master, strongly influenced by Rembrandt.

Wood. 21 × 15 in. (53·5 × 38 cm.).

Sales: Herman de Kat van Barendrecht of Dordrecht Sale, Paris, May 3, 1866, No. 68; J. Dollfus, Paris, May 20, 1912, No. 56, in both cases as a Rembrandt. Coll.: Ludwig Mandl, Wiesbaden.

Exh.: The Hague, Kleykamp Galleries, 1926, No. 30.

Lit.: *Hofstede de Groot*, vol. vi, No. 178; *Burlington Magazine*, xlviii, 1926, 4.

The picture is said to be a portrait of Dr. Heinsius; but it is not yet clear which member of the Heinsius family it might be.

DREAMING (266)

Lent by the RIJKSMUSEUM, AMSTERDAM.

A YOUNG girl looks from a wide-open window, leaning on the sill, and holding her chin with her left hand. Outside the window are the branches of an apricot tree in fruit. Life-size figure. Signed on the window ledge: *N Mae . . .*

Canvas. 47¾ × 37⅜ in. (121·5 × 95 cm.).

Exh.: Dutch Exhibition, Paris, 1921, No. 27.

Lit.: *Hofstede de Groot*, vol. vi, No. 110; W. R. Valentiner, *Nicolaes Maes*, 1924, pl. xix.

Repr.: *Souvenir.*

NICOLAES MAES (*continued*)

A KITCHEN WITH A WOMAN AT THE PUMP (271)

Lent by LORD SWAYTHLING.

IN the right centre foreground is a woman pumping water into a pail. Various kitchen utensils are lying on the floor. In the left background an old man and a child are by the fireside, and near a window to the left of the fireplace two women are preparing a meal. On the right, a maid is descending steps into the room.

Canvas. 28 ×33 in. (71 ×84 cm.).

Sales: Quarles, Amsterdam, October 19, 1818, No. 29; Ralph Bernal, London, May 8, 1824, No. 24; Adrian Hope, London, June 30, 1894, No. 38. Coll.: Baron Alphonse de Rothschild, Paris.

Exh.: Royal Academy Winter, London, 1910, No.

Lit.: *Hofstede de Groot*, vol. vi, No. 55.

Should be compared with closely related pictures by Reynier Covyn such as that in the Bredius Collection at The Hague.

A WOMAN SELLING VEGETABLES (273) PLATE XXXVI

Lent by MAX GELDNER.

STANDING, turned to the left in profile in front of a house, carrying on her left arm a basket of vegetables, and extending her right hand to take money from a lady leaning over a half-door by which a dog is sitting. To the right is the great church of Nymwegen.

Canvas. 19¼ ×15⅜ in. (48·5 ×39 cm.).

Colls.: L. Nardus, Suresnes; P. A. B. Widener, Philadelphia. Widener Sale, Amsterdam, July 10, 1923, No. 112.

Not previously exhibited.

Lit.: *Hofstede de Groot*, vol. vi, No. 34; *P. A. B. Widener Collection Catalogue*, 1913; W. R. Valentiner, *Nicolaes Maes*, 1924, pl. xlvii.

PORTRAIT OF JACOB DE WITT (280)

Lent by the MUNICIPALITY OF DORDRECHT.

LONG bust, life size, turned slightly to right, looking at the spectator. Wears a broad white collar and black gown. Signed on the right near the shoulder: *AE. 67 Nic. Maes f. Ao. 1657.*

Wood. 29½ ×24 in. (75 ×61 cm.).

Inherited by G. O. Lotsy, Dordrecht, from the de Witt family, and given by him to the town, 1881.

NICOLAES MAES (*continued*)

Exh.: Delft, 1863, No. 1002; Dordrecht, 1892, No. 224, 1925, No. 47.

Lit.: *Hofstede de Groot*, vol. vi, No. 290; Martin-Moes, *Oude Schilderkunst in Nederland*, i, 1912, 15; W. R. Valentiner, *Nicolaes Maes*, 1924, pl. liii.

Jacob de Witt (1589–1674) was a burgomaster of Dordrecht.

PORTRAIT OF A MAN (281)

Lent by the ROYAL MUSEUM OF FINE ARTS, BRUSSELS.

LONG bust, life size, turned slightly right, looking towards the spectator. He sits on a chair with knobs on the back in the shape of lions' heads, leaning his right arm on the back, and holding his gloves in his right hand. He wears a tall broad-brimmed hat.

Canvas. 28¾ × 23½ in. (73 × 59·5 cm.).

Coll.: Peter Norton, London, 1836; T. Humphry Ward, London, 1888. E. Otlet, Brussels. Sale at Paris, 1900, as by N. Maes.

Exh.: Royal Academy Winter, London, 1888, No. 51, as a Rembrandt, then bearing the false signature: *Rembrandt f. 1646.*

Lit.: *Hofstede de Groot*, vol. vi, No. 309; *Burlington Magazine*, viii, 1905, 204; Ch. Sedelmeyer, *Catalogue of 300 Paintings*, 1898, No. 80, as by N. Maes.

In the Brussels Catalogue the picture has been, since 1905, attributed to Jan Vermeer of Delft, while Dutch authorities on Dutch painting support the attribution to Nicolaes Maes.

A copy on canvas, 29⅛ × 23⅝ in. (74 × 60 cm.), is in the Maurice Magnin Coll., Paris (Cat. 1922, No. 134).

LOVERS, WITH A WOMAN LISTENING (282)

Lent by the DUKE OF WELLINGTON.

DOWN steps leading from a room at the back, a woman comes cautiously into the hall of a Dutch house. She lays her right forefinger on her lips and looks with a smile at the spectator. To the right an open door leads into another room, at the end of which, at a window, are the lovers, near a cradle. To the left, on the wall, is a map. Signed on papers in the room behind: *N. Maes f.*

Canvas. 23⅛ × 25¼ in. (59 × 64 cm.).

Sales: Baelemans de Steenwegen, 1816; Le Rouge, Paris, April 1818.

Exh.: British Institution, London, 1821, No. 97; Royal Academy Winter, London, 1888, No. 52; Guildhall Art Gallery, London, 1903, No. 177; Burlington Fine Arts Club, London, 1928.

NICOLAES MAES (*continued*)

Lit.: *Hofstede de Groot*, vol. vi, No. 125; *Pictures and Sculpture at Apsley House*, 1901, 27 (No. 60); W. R. Valentiner, *Nicolaes Maes*, 1924, 43 and pl. xl.

Repr.: *Souvenir*.

The painter has treated the same subject in several pictures, all different. Examples are in the Royal Collection (Buckingham Palace), in the Wallace Collection, in a private collection in Holland (from the Six Collection), and in the Boston Museum.

Companion picture to No. 287.

THE MILK GIRL (287)

Lent by the DUKE OF WELLINGTON.

SHE stands, centre, in front of a Dutch house; behind her a small boy putting his finger in his mouth. Over the closed half-door leans an old woman, who puts money into the girl's left hand. In the left background a vista along a street and through two gateways, one of which is the St. Joris-Poort at Dordrecht. Signed on the left at the bottom: *N. Maes.*

Canvas. 23 ×25⅛ in. (58·5 ×64 cm.).

Sales: Baelmans de Steenwegen, 1816; Le Rouge, Paris, April 1818.

Exh.: British Institution, London, 1821, No. 116; Royal Academy Winter, London, 1888, No. 50; Whitechapel Art Gallery, 1904, No. 144; Burlington Fine Arts Club, London, 1928.

Lit.: *Hofstede de Groot*, vol. vi, No. 32; *Pictures and Sculpture at Apsley House*, 1901, 30 (No. 63); W. R. Valentiner, *Nicolaes Maes*, 1924, pl. xlv.

Companion picture to No. 282.

A BOY ASKING ALMS OF A LADY (292)

Lent by DR. W. C. ESCHER.

A BOY approaches an elegantly dressed lady who stands on the steps of her house, just returning from market with her maid-servant, who rings the bell. In the background a view of the Westerkerk at Amsterdam. Signed on the left on a barrel: *N. Maes 1659.*

Wood. 28⅜ ×23 in. (72 ×58·5 cm.).

William Wells of Redleaf Sale, May 12, 1848, No. 57.

Exh.: British Institution, London, 1828, No. 130.

Lit.: *Hofstede de Groot*, vol. vi, No. 80; W. R. Valentiner, *Nicolaes Maes*, 1924, pl. xlviii.

NICOLAES MAES (*continued*)

A FAMILY GROUP (349)

Lent by MARY, LADY CARBERY.

A DUTCH interior. On the left the father has risen from a chair to face the artist and leans against a table on which lie his hat and gloves. In the foreground two children hold a basket of apples. On the right sits the mother with a baby on her knee. In the centre background through an open leaded window is a view of Dordrecht.

Canvas. 44 × 48 in. (112 × 122 cm.).

Sale: Lady Carbery, London, March 4, 1921, No. 29 (bought in).

A false signature and date 1656 on the right were removed when the picture was cleaned after the Exhibition.

PORTRAIT OF A BOY (502 f)

Lent by the BRIGHTON CORPORATION PUBLIC ART GALLERIES.

FULL length, walking towards the left and looking towards the spectator. In the right hand he carries his dog's lead, and with the left holds a fishing-rod over his left shoulder. Landscape background, with the cathedral of Dordrecht in the right distance. Signed on the right at the bottom: *Maes 1662.*

Wood. 14¼ × 17½ in. (36 × 44·5 cm.).

ATTRIBUTED TO NICOLAES MAES

PORTRAIT OF AN OLD LADY (263)

Lent by EARL SPENCER.

SITTING in an arm-chair, three-quarter length, life size, turned slightly right. Her left elbow leans on a book lying on the table, on which another open book is standing. In the background, on the right, a grey curtain.

Canvas. 55½ × 39 in. (141 × 99 cm.).

Exh.: Guildhall, London, 1895, No. 134.

Lit.: *Waagen*, iii, 459; *Hofstede de Groot*, vol. vi, p. 471, note 102; *Les Arts*, December 1906.

Engraved by Edward Scerwen.

The picture is mentioned by Smith (No. 542) as a 'Portrait of Rembrandt's Mother', by Rembrandt. Hofstede de Groot attributes it to Ferdinand Bol. The same sitter appears to be represented in a portrait, attributed to Rembrandt, in the Martius Collection, Kiel (*Hofstede de Groot*, vol. vi, No. 500), for which also the attribution to F. Bol has been put forward by Dr. A. Bredius.

GABRIEL METSU

1630 Leyden—Amsterdam 1667

A MAN AND A WOMAN AT WINE (221)

Lent by the CHELTENHAM MUNICIPAL ART GALLERY.

THE woman is about to fill a glass with liquor from a jug which she holds in her right hand. The man smokes his pipe and watches her. Signed to the right on the chimney: *G. Metsu.*

Canvas. 12½ × 11 in. (31·5 × 28 cm.).

Baron de Ferrières bequest, 1898.

Exh.: Leeds, 1868, No. 573.

Lit.: *Hofstede de Groot*, vol. i, No. 175 f.

THE DUET (OR 'LE CORSAGE BLEU') (234)

Lent by VISCOUNT BEARSTED.

A YOUNG lady, in a blue jacket trimmed with white fur and a white silk skirt, sits on the right at a table holding a music-book and singing. To the left a man sits on the table tuning a lute. Signed on the music-book: *G. Metsu.*

Wood. 15½ × 11½ in. (39·5 × 29 cm.).

Sales: Randou de Boisset, Paris, February 3, 1777, No. 81; Destouches, Paris, March 21, 1794; Wattier, Paris, 1797; Robit, Paris, May 21, 1801; G. Hibbert, London, 1829. Coll.: Joseph Neeld, Grittleton House, 1833; Alfred de Rothschild, London.

Exh.: British Gallery, London, 1815, No. 74, and 1831, No. 76; Royal Academy Winter, 1878, No. 119; Kleykamp Galleries, The Hague, 1927, No. 24.

Lit.: *Waagen*, ii, 246; *Hofstede de Groot*, i, No. 149; *Connoisseur*, iii, 1902, p. 74.

A copy is at Buckingham Palace, 1885 Cat., No. 19.

A GENTLEMAN AND A LADY AT THE HARPSICHORD (242)

Lent by LADY LUDLOW.

A YOUNG lady sitting on the right at a harpsichord turns towards a gallant cavalier, who bends over the back of her chair and offers her a glass of wine. On the lid of the instrument, upon which is some music, is inscribed: '[in te d]omine spe[ravi non con]fondar in aet[ernum].' Signed on the cross-bar at the bottom of the instrument: *G Metsu.*

Wood. 22 × 16½ in. (56 × 42 cm.).

PLATE XXXVII

GABRIEL METSU (*continued*)

Coll.: Duke of Courland and Sagan; Prince zu Hohenzollern-Hechingen, Löwenburg. Dr. M. Schubart Sale, Munich, October 25, 1899, No. 40.

Exh.: Leipzig, 1889, No. 144; Munich, 1895, No. 34; Burlington Fine Arts Club, London, 1905, No. 19.

Lit.: Hofstede de Groot, *Sammlung Schubart*, p. 28; *Hofstede de Groot*, vol. i, No. 159.

A LADY AT THE SPINET (301)

Lent by SIR HERBERT COOK, Bart.

THE lady, seated on the left in front of a spinet, holds out her right hand to a spaniel. On the right, through an open doorway, is seen an adjoining room in which a maid-servant sits on a chest. The instrument is inscribed above: 'in te [d]omine speravi [n]on [co]nfondar in aeternum,' and below: '. . . dominum.' Signed on the open lid of the spinet: *G Metsu.*

Canvas. 33½ ×33½ in. (85 ×85 cm.).

Sale: Amsterdam, April 24, 1811, No. 81.

Lit.: *Hofstede de Groot*, vol. i, No. 160; *Doughty House Catalogue*, No. 283.

An early work of the master. The vista through the doorway recalls the work of Pieter de Hooch.

THE LETTER-READER (320)

PLATE XXXVII

Lent by SIR OTTO BEIT, Bart.

A YOUNG woman is seated to the left on a dais by a window, absorbed in reading a letter. To the right is the maid-servant who has brought the letter, her arm thrust through the handle of a pail, which she rests on her hip. She stands with her back to the spectator looking at a sea-piece, hanging on the walls, and drawing back a corner of the green curtain by which it is protected. Signed on a letter in the maid-servant's hand: *Mr. Metsu tot Amsterdam Port.*

Wood. 20½ ×16 in. (52 ×40·5 cm.).

Sales: Hendrik Sorgh, Amsterdam, March 28, 1720, No. 29; G. Bruyn, Amsterdam, March 16, 1724; G. Braamkamp, Amsterdam, July 31, 1771. Lord Francis Pelham Clinton Hope Coll., Deepdene.

Exh.: British Institution, 1815, No. 76; Royal Academy Winter, 1881, No. 125, and 1900, No. 46; South Kensington Museum, 1891, No. 38; Burlington Fine Arts Club, 1900, No. 46.

Lit.: *Waagen*, ii, 116; *Hofstede de Groot*, vol. i, No. 184; W. Bode, *Catalogue of the Beit Collection*, 1913, No. 34.

GABRIEL METSU (*continued*)

Repr.: *Souvenir.*

The picture and its companion picture (No. 323) are very near to the work of Jan Vermeer of Delft in their yellow and blue tones, in the strongly lit white wall, in type of face, and in other details.

Etched by P. J. Arendzen in *Masterpieces of Dutch Art in English Collections.*

Companion picture to No. 323.

THE SICK CHILD (321)

PLATE XXXVIII

Lent by the RIJKSMUSEUM, AMSTERDAM.

A YOUNG woman seen almost full length sits facing the spectator, and looks anxiously at a child of three or four on her lap. To the left an earthenware bowl on a stool; behind her, right, a chair on which hangs clothing. On the wall behind, a map and a picture. The effect of light and the scheme of blue, yellow, and red recall the work of Vermeer. Signed in the left upper corner: *G. Metsue.*

Canvas. 13⅛ × 10⅝ in. (33·5 × 27 cm.).

Goll van Frankenstein Sale, Amsterdam, July 1, 1833, No. 50; Galerie Steengracht at The Hague, sold Paris, June 6, 1913, No. 43; O. Huldschinsky Sale, Berlin, May 10, 1928, No. 20 (purchased for the Rijksmuseum by the aid of the Rembrandt Society).

Exh.: Berlin, 1914, No. 101.

Lit.: *Hofstede de Groot*, vol. i, No. 111.

Repr.: *Souvenir.*

AN OLD WOMAN COOKING PANCAKES (322)

Lent by ANTON JURGENS.

AN old woman sits beside a stall of eatables, cooking pancakes on a small stove. In front of her stands a boy, hat in hand. A cat sits on a fence behind, on which a row of herrings are strung up.

Canvas. 27⅛ × 24 in. (69 × 61 cm.).

Sales: Amsterdam, July 11, 1714, No. 3; Amsterdam, October 1, 1738, No. 15; J. P. Wierman, Amsterdam, August 18, 1762, No. 31; N. Doekscheer, Amsterdam, September 9, 1789, No. 28; Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 133; Hoffman of Haarlem Sale, June 2, 1846; Duc de Morny, Paris, May 31, 1865, No. 60. From the Collection of Prince A. de Broglie, Paris.

Exh.: Dutch Exhibition, Paris, 1911, No. 91.

Lit.: *Hofstede de Groot*, vol. i, No. 54.

PLATE XXXIX

PLATE XL

GABRIEL METSU (*continued*)

THE LETTER-WRITER (323) PLATE XXXIX

Lent by SIR OTTO BEIT, Bart.

A YOUNG man sits writing a letter at a table, covered with a Persian carpet, in front of an open window. On the wall to the right hangs a picture, a landscape with cattle, probably by Simon van der Does, in an elaborately carved frame. The skirting of the wall is inlaid with Delft tiles. Signed in the right upper corner: *G. Metsue.*

Wood. 20½ × 16 in. (52 × 40·5 cm.).

For history, &c., see No. 320.

Lit.: *Waagen*, ii, 116; *Hofstede de Groot*, vol. i, No. 185; W. Bode, *Catalogue of the Beit Collection*, 1913, No. 33.

Repr.: *Souvenir.*

Etched by P. J. Arendzen in *Masterpieces of Dutch Art in English Collections.*

Companion picture to No. 320.

FRANS VAN MIERIS, THE ELDER

1635—Leyden—1681

THE MUSIC LESSON (196) PLATE XL

Lent by ANTON JURGENS.

A YOUNG girl, sitting, turned to the right, looks at the music-book she holds in her left hand. To the right her master, seated near a table, on which he leans his violin, points out to her with his bow a passage in the music.

Wood. 12¼ × 10 in. (31 × 25·5 cm.).

Sales: J. C. Blanken, The Hague, June 4, 1800, No. 125; Bicker and Wijkersloot, Amsterdam, July 19, 1809, No. 35; P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 62; Six Collection, Amsterdam; sold at Amsterdam, October 16, 1928, No. 28.

Exh.: Six Exhibition, Amsterdam, 1900, No. 79.

Lit.: *Hofstede de Groot*, vol. x, No. 168.

A damaged replica is in the Glasgow Museum.

JAN MIENSE MOLENAER

c. 1600/10 Haarlem—Amsterdam—Haarlem 1668

A FAMILY GATHERING (76)

Lent by JONKHEER W. H. VAN LOON.

MEMBERS of the Van Loon, Alewijn, and Geelvinck families are gathered together in a spacious hall. Musicians are playing on a balcony to the right. Guests enter from the left. Signed above the door in the background: *Molenaer feset anno 1637.*

Canvas. 36 × 65⅜ in. (93·5 × 166 cm.).

Has been in the continuous possession of the Van Loon family.

Exh.: Portrait Exhibition, The Hague, 1903, No. 90; Amsterdam, 1925.

Lit.: C. Hofstede de Groot, *Meisterwerke der Porträtmalerei auf der Ausstellung im Haag*, 1903, 30; A. Bredius, in *Amsterdam in de 17e eeuw*, iii, 1904, 184; *Les Arts*, 1903, No. 4; *Burlington Magazine*, xxxiii, 1918, 90.

PAULUS MOREELSE

1571 Utrecht—Delft—Italy—Utrecht 1638

THE SO-CALLED 'LITTLE PRINCESS' (358)

PLATE XLI

Lent by the RIJKSMUSEUM, AMSTERDAM.

A LITTLE girl, about seven years old, richly dressed, standing, three-quarter length, turned to the left, looking towards the spectator. She strokes a little spaniel with her right hand.

Canvas. 30¾ × 24⅝ in. (78 × 62·5 cm.).

Purchased at Amsterdam, 1865.

Repr.: *Souvenir.*

AERT VAN DER NEER

1603—Amsterdam—1677

MOONLIT LANDSCAPE WITH A PLACID RIVER (77)

Lent by BARON BRUNO SCHRÖDER.

THE river, on which are sailing-boats, flows from the right foreground into the distance. To the right, on a tongue of land overgrown with trees, is a castle with one large and two small towers. The full moon on the left is half concealed by a mass of cloud. Signed on the left at foot with the monogram: *AVDN*, and dated 1646.

Wood. 33 × 48½ in. (84 × 123 cm.).

PLATE XLII

PLATE XLIII

AERT VAN DER NEER (*continued*)

Lord Huntingfield Sale, London, June 25, 1915, No. 102.

Exh.: Royal Academy Winter, London, 1908, No. 52.

Lit.: *Hofstede de Groot*, vol. vii, No. 440.

A WINTER SCENE (203)

Lent by SIR HERBERT COOK, Bart.

ON a frozen canal a number of people are skating or walking in a snowstorm. Dark and heavy clouds in the sky. Signed in the centre at foot with the monogram: *A V N.*

Canvas. 23¼ × 29¼ in. (59 × 74·5 cm.).

Sales: D. Middeldorp, Leyden, October 21, 1761, No. 7; Joan Willem Frank, The Hague, April 5, 1762, No. 83. Coll.: Sir Frederick Cook, Richmond.

Lit.: *Hofstede de Groot*, vol. vii, No. 531; *Doughty House Catalogue*, No. 294 (reprod.).

WINTER SCENE WITH A FROZEN CANAL (212) PLATE XLII

Lent by H. E. TEN CATE.

ON a frozen canal are numerous people skating, playing golf, or walking. On the left bank appear the snow-covered roofs of a village and a church tower. In the distance are a larger church tower and a windmill. Signed in the left centre at foot with the monogram: *AVDN.*

Canvas. 21½ × 24⅞ in. (54·5 × 63 cm.).

Sales: Sir Edward J. Dean Paul, London, June 27, 1896, No. 93; C. T. D. Crews, London, July 1, 1915, No. 49. M. Onnes van Nijenrode Coll., Nijenrode.

Exh.: New Gallery, London, 1898, No. 106.

Lit.: *Hofstede de Groot*, vol. vii, No. 517; *XX Catalogue of the Goudstikker Collection*, Amsterdam, 1920, No. 78.

Repr.: *Souvenir.*

MOONLIT LANDSCAPE (248) PLATE XLIII

Lent by LADY DETERDING.

ON a road, in the centre, leading from a village on the left, two carts, at the first of which a dog is barking. On the right, a river fringed with trees, farms, and windmills, with sailing-vessels and boats upon it. Full moon in the sky. Signed in the centre at foot with the monogram: *AVDN.*

Canvas. 21⅞ × 40⅝ in. (55·5 × 103 cm.).

AERT VAN DER NEER (*continued*)

Six Sale, Amsterdam, October 16, 1928, No. 46.

Exh.: Six Exhibition, Amsterdam, 1900, No. 89.

Lit.: *Hofstede de Groot*, vol. vii, No. 155.

ADRIAEN VAN OSTADE

1610—Haarlem—1685

A WOMAN SELLING FISH (174)

Lent by LADY DETERDING.

IN the fish-market, behind a stall in a booth, a woman stands cleaning a haddock. To the left a boy, with a basket on his right arm, goes away towards the back, where numerous other peasants are looking at the stalls. Beyond are cottages and the village church. Signed on the leg of the stall: *A. v. Ostade, 1672.*

Canvas. 14¼ × 17¼ in. (36 × 44 cm.).

Sales: Gerard Braamkamp, Amsterdam, July 31, 1771, No. 155; P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 70. Coll.: Six van Winter, and Six van Hillegom. Six Sale, Amsterdam, October 16, 1928, No. 34.

Exh.: Six Exhibition, Amsterdam, 1900, No. 104.

Lit.: *Hofstede de Groot*, vol. iii, No. 130.

Repr.: *Souvenir.*

INTERIOR OF A VILLAGE INN (201)

Lent by CH. A. DE BURLET.

BY the chimney to the right are three men and a woman. On a long table, near the two large windows, two men are playing backgammon and two others look on. In the corner of the background are two card-players and a maid-servant. In front a child plays with a dog. Signed at the foot to the right: *A. Ostade 167..* (last figure uncertain).

Wood. 12¼ × 10½ in. (31 × 26·5 cm.).

Sales: de Quarles, Amsterdam, October 19, 1818, No. 41; Comte de Perregaux, Paris, December 8, 1841, No. 24. Coll.: Steengracht, The Hague; sold at Paris, June 9, 1913, No. 54; Madame C. von Pannwitz, Heemstede.

Lit.: *Hofstede de Groot*, vol. iii, No. 816.

A coloured drawing, dated 1675, by A. van Ostade for this picture is in the Teyler Museum at Haarlem.

ADRIAEN VAN OSTADE (*continued*)

AN OLD PEASANT IN FRONT OF HIS COTTAGE (202)

Lent by COLONEL STEPHENSON R. CLARKE.

HALF length, turned slightly left, looking down. A vine is growing over the cottage. Signed on the left on the window-frame: *A. v. Ostade.*

Wood. $8\frac{7}{8} \times 7\frac{1}{4}$ in. (22·5 × 18·5 cm.).

Exh.: Royal Academy Winter, 1888, No. 85.

Lit.: *Hofstede de Groot*, vol. iii, No. 209.

PEASANTS AT AN INN (213)

Lent by AYERST H. BUTTERY.

AN interior. Near the chimney-piece on the right, three men are grouped round a table listening to a companion playing a violin. A boy kindles the fire. Near a window three men play cards. Signed on the left: *A. v. Ostade, 1663.*

Wood. $16\frac{1}{2} \times 19$ in. (42 × 48 cm.).

Sales: Trouart, Paris, February 22, 1779; Duc d'Alberg, Paris, 1817. Coll.: Alexander Baring, London, 1829; Lord Ashburton, The Grange, 1907. Countess of Carnarvon Sale, London, May 22, 1925, No. 82.

Exh.: Royal Academy Winter, 1890, No. 67.

Lit.: *Waagen*, ii, No. 107; *Hofstede de Groot*, vol. iii, No. 766.

Repr.: *Souvenir.*

PEASANTS PLAYING SHUFFLEBOARD (214) PLATE XLIV

Lent by the DUKE OF WELLINGTON.

TO the right, in a yard of a tavern, two men are playing shuffleboard, under a shed with a thatched roof. A third is looking on. In the centre foreground a man is seated on a wooden bench, smoking a long clay pipe. Behind him two children playing. Washing is spread out to dry. In the foreground, to the left, is the end of a bowling-alley. Signed in the bowling-alley: *A. v. Ostade.*

Wood. $13\frac{1}{4} \times 18\frac{1}{2}$ in. (33·5 × 47 cm.).

Sales: Duc de Choiseul, Paris, 1772; Prince de Conti, Paris, April 8, 1777; Lambert and du Porail, Paris, March 27, 1787; Coclers, 1789; P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 72; H. Croese, Ez., Amsterdam, September 18, 1811, No. 61; Lapeyrière, Paris, April 14, 1817.

Exh.: British Institution, London, 1818, No. 68; 1845, No. 41; Royal Academy Winter, London, 1886, No. 101; Whitechapel Art Gallery, London, 1904, No. 352.

ADRIAEN VAN OSTADE (*continued*)

Lit.: *Waagen*, ii, 274; *Hofstede de Groot*, vol. iii, No. 856; *Pictures and Sculpture at Apsley House*, 1901, No. 85, p. 8.

There is a study in pen and bistre of the same subject at Amsterdam (reprod., E. W. Moes, *Drawings in Amsterdam*, 1905, No. 58; No. 684 in the Exhibition), and a coloured repetition signed and dated 1677 in the British Museum. A second bistre drawing in the British Museum is a copy of the Amsterdam original.

ISACK VAN OSTADE

1621—Haarlem—1649

TRAVELLERS HALTING AT AN INN (67)

Lent by the ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE.

IN the centre is a four-wheeled wagon with two horses halting before a tumble-down inn, behind which are trees and a church. Several groups of figures by the roadside. Signed in the foreground on the road: *Isaak van Ostade, 1646.*

Wood. 29½ × 42¾ in. (75 × 108·5 cm.).

Sales: de Jabach, Paris, November 27, 1772; Randon de Boisset, Paris, February 3, 1777, No. 118; d'Arney, Paris, 1791; Durney, Paris, 1791; Robit, Paris, May 21, 1801; Séguin, Paris, 1805; Duchesse de Berry, Paris, April 4, 1837, No. 18; Prince Demidoff of San Donato, Paris, April 18, 1868, No. 9. Coll.: Alfred de Rothschild, London; Lady Carnarvon, Halton Manor.

Exh.: Kleykamp Galleries, The Hague, 1925, No. 36.

Lit.: *Hofstede de Groot*, vol. iii, Nos. 22 and 56; *Connoisseur*, ii, 1902, p. 73.

Etched by P. J. Arendzen in *Masterpieces of Dutch Art in English Collections.*

NICOLAES ELIASZ PICKENOY

1588—Amsterdam—c. 1655

PORTRAIT OF A GENTLEMAN (74)

Lent by SIR GEORGE LEON, Bart.

THREE-QUARTER length, life size, turned to right, looking towards the spectator. He wears a black dress and white ruff. Inscribed to the right at top: *Aetatis suae 27 An° 1632.*

Wood. 46½ × 34½ in. (118 × 87·5 cm.).

For history, &c., see No. 75.

Companion picture to No. 75.

NICOLAES ELIASZ PICKENOY (*continued*)

PORTRAIT OF A YOUNG LADY (75)

Lent by A. W. M. MENSING.

THREE-QUARTER length, life size, turned to left, looking towards the spectator, holding embroidered gloves in her left hand. She wears a black dress with gold stomacher, gold chains round her neck and waist, and a large white ruff. Inscribed: *Aetatis suae 21 An° 1632.*

Wood. 46½ × 34½ in. (118 × 87·5 cm.).

Coll.: E. M. Denny, 1906; Louis Raphael Sale, London, May 20, 1927, No. 17.

Companion picture to No. 74.

AERT PIETERSZ

1550—Amsterdam—1612

PORTRAIT OF A GIRL (502 d)

Lent by DR. N. BEETS.

THREE-QUARTER length, turned to the left, looking towards the spectator, holding a cherry in her right hand and an embroidered handkerchief in her left. Inscribed on the left: *Aetatis : Suae .6 : 1594.*

Wood. 31½ × 21⅝ in. (80 × 55 cm.).

HENDRICK GERRITSZ POT

c. 1585 Haarlem—Amsterdam 1657

PORTRAIT OF A YOUNG BOY AS DAVID (158)

Lent by LORD CAMROSE.

BUST, turned slightly left, looking at the spectator. With his right hand he holds a great sword over his right shoulder. Wears a purple cloak. Signed on the sword with the monogram: *H.P.*

Wood. 17⅜ × 10½ in. (34 × 26·5 cm.).

Lit.: *Connoisseur*, lxxxii, 1928, p. 197.

PAULUS POTTER

1625 Enkhuizen—The Hague—Delft—Amsterdam 1654

CATTLE AT PASTURE BY A POOL (187)

Lent by the GESCHWISTER RATHENAU.

IN the foreground a pool, at which a red cow is drinking. To the right lie a black and white and a brown cow. On a knoll to the left, beside some trees, sit a woman and a man who caresses a dog that rests its head on his knee. Signed to the right at foot: *Paulus Potter f. 1650.*

Wood. 13½ × 15¼ in. (34 × 39 cm.).

Sales: Jacques de Roore, The Hague, September 4, 1747; Willem Lormier, The Hague, 1752; J. Danser Nijman, Amsterdam, August 16, 1797, No. 206; Lord Radstock, London, May 12, 1826; Meffre aîné, Paris, February 25, 1845, No. 74; Tardieu, Paris, February 4, 1851; Th. Patureau, Paris, April 20, 1857, No. 23. Marcus Kappel Collection, Berlin.

Exh.: British Institution, London, 1822, No. 42.

Lit.: *Hofstede de Groot*, vol. iv, No. 87.

THREE COWS IN A MEADOW (277)

Lent by the EARL OF NORMANTON.

IN the right foreground a cow is standing, facing the spectator, and another is lying down, seen from the back. To the left a third is grazing. Signed on the left at top: *Paulus: Potter: f. 1646.*

Wood. 10 × 12 in. (25·5 × 30·5 cm.).

Sales: Pook and Theodorus van Pee, The Hague, May 23, 1747, No. 20; J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 62; Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 51; Braine, London, April 6, 1857, No. 45.

Exh.: Royal Academy Winter, London, 1884, No. 125.

Lit.: *Hofstede de Groot*, vol. iv, No. 29; *Burlington Magazine*, iv, 1904, p. 12.

Repr.: *Souvenir.*

JAN ANTHONISZ VAN RAVESTYN

c. 1572—Delft—The Hague 1657

PORTRAIT OF SIR EDWARD CECIL (58)

Lent by HENRY VAN DEN BERGH.

BUST, turned to the right, looking towards the spectator. He wears black armour, white lace-trimmed collar, and a pink silk scarf. Inscribed on the left on a level with the shoulder: *Aetatis 59 Anno 1631.*

PLATE XLV

JAN ANTHONISZ VAN RAVESTYN (*continued*)

Wood. 27½ × 21¾ in. (70 × 55 cm.).

Sir Edward Cecil (1572–1638), third son of Thomas Cecil, first Earl of Exeter. Served in the Low Countries 1596–1610. Created Viscount Wimbledon 1626.

Replica of a portrait in the Collection of the Marquess of Exeter. The identity of the sitter is confirmed by an engraving by Simon van de Passe, 1618.

During the Exhibition ascribed to Miereveld. The correct attribution to Ravestyn was first given by Dr. C. Hofstede de Groot (*Repertorium für Kunstwissenschaft*, l, 1929, 135).

REMBRANDT VAN RIJN

1606 Leyden—Amsterdam 1669

PORTRAIT OF A YOUNG MAN (83) PLATE XLV

Lent by the HON. ANDREW W. MELLON.

STANDING, three-quarter length, life size. His left hand rests on a table, on which lies his high felt hat. Turned half right, looking towards the spectator. Signed to the left at top: *Rembrandt f. 1662.*

Canvas. 42 × 36 in. (106·5 × 92 cm.).

Coll.: Count Wachtmeister, Wanas, Sweden.

Exh.: Stockholm, 1893, No. 81.

Lit.: *Hofstede de Groot*, vol. vi, No. 784; O. Granberg, *Inventaire général des trésors d'art en Suède*, i, 1911, pl. lvi and No. 536.

Repr.: *Souvenir.*

PORTRAIT OF JOHANNES ELISON (84)

Lent by EUGÈNE SCHNEIDER.

FULL-LENGTH figure, life size. He sits in an arm-chair in his study, turned half right and looking towards the spectator. Wears skull cap and long robe. Several books lie on a table to the right; in the background is a bookcase and curtains. Signed on the right at the foot: *Rembrandt ft. 1634.*

Canvas. 69 × 50 in. (175 × 127 cm.).

Coll.: Elison; Anna Dover, née Elison, of Great Yarmouth; Daniel Dover (d. 1727), Ludham, Norfolk, passing by inheritance to the Colby family: Dover Colby. Sales: Rev. Samuel Colby of Little Ellingham, London, June 30, 1860, No. 22; Schneider, Paris, April 6, 1876, No. 29 (bought in).

Exh.: Dutch Exhibition, Paris, 1921, No. 30.

REMBRANDT VAN RIJN (*continued*)

Lit.: *Waagen*, iii, 432; *Hofstede de Groot*, vol. vi, No. 645; *Oud Holland*, xix, 1901, 91–4.

Johannes Elison (before 1581—after 1639) was a Dutch pastor at Norwich.

Companion picture to No. 90.

ST. LUKE (85)

Lent by CHARLES M. SCHWAB.

HALF length, life size. He stands behind a table, on which lies an open book, turned slightly to the right, leaning both hands on the table, holding a pen in his right hand, and looking keenly at the spectator. Wears crimson cap and robe.

Canvas. 40½ × 32 in. (103 × 81·5 cm.).

Sales: Sir Joshua Reynolds, London, March 12, 1795, probably No. 44; Thos. Hardman, Manchester, 1838; Thos. Green, London, 1874; Mrs. Owen Roe, London, 1889. P. C. Hanford Coll., Chicago.

Exh.: Royal Academy Winter, London, 1889, No. 166; Hudson-Fulton Celebration, New York, 1909, No. 104.

Lit.: *Hofstede de Groot*, vol. vi, No. 185.

Repr.: *Souvenir*.

Engraved in mezzotint by W. Humphrey, 1765.

Formerly wrongly described as 'The Accountant'. The picture is, as W. R. Valentiner has pointed out (*Kunstchronik*, N.F., xxxii, 1920–21, p. 219), one of a series of the four Evangelists painted by Rembrandt in 1661.

ST. BARTHOLOMEW (86)

Lent by A. R. BOUGHTON KNIGHT.

HALF length, life size, seated, seen full face. He looks thoughtfully at the spectator, resting his chin on his left hand, and holding a knife in his right. Wears a brown cloak and grey tunic. Signed on the right at foot: *Rembrandt f. 1661.*

Canvas. 34½ × 29½ in. (87·5 × 75 cm.).

Sales: Prince Trivulzio, Amsterdam, August 29, 1764, No. 109; Amsterdam, November 30, 1772, No. 137; J. Blackwood, London, February 20, 1778; Lapeyrière, Paris, April 14, 1817; Lord Radstock, London, May 12, 1826, No. 14; E. W. Lake, London, July 13, 1845, No. 110; and 1848.

Exh.: Royal Academy Winter, London, 1882, No. 234; 1899, No. 99; 1912, No. 52.

Lit.: *Hofstede de Groot*, vol. vi, No. 168.

Engraved by Charles Phillips; in mezzotint by R. Houston, 1757.

PLATE XLVI

REMBRANDT VAN RIJN (*continued*)

THE BRIDAL COUPLE (87) PLATE XLVI

Lent by the MUNICIPALITY OF AMSTERDAM (on loan to the Rijksmuseum).

A YOUNG woman and her lover, seen three-quarter length, are standing in a garden in front of a house. Water pours from a fountain into a basin on the left, and a garden-vase with foliage is dimly seen on the right. The handling is unusually free, with a daring use of impasto, the pigment having been put on in some places with the palette-knife. Signed in the right-hand lower corner: *Rembrandt. f.*

Canvas. 47¾ × 65¼ in. (121·5 × 166 cm.).

Coll.: Vaillant, Amsterdam, 1825; J. Smith, London; Van der Hoop, Amsterdam; bequeathed to the town of Amsterdam, 1854.

Exh.: Amsterdam, 1898, No. 119.

Lit.: *Hofstede de Groot*, vol. vi, No. 929; *Kunst und Künstler*, xxii, 1924, 17–22; Jac. Zwarts, *The Significance of Rembrandt's 'Jewish Bride'*, London and New York, 1929.

Repr.: *Souvenir.*

A drawing by Rembrandt for the picture belongs to Dr. W. R. Valentiner, Berlin. Formerly wrongly described as The Jewish Bride, under which name the picture is generally known. Supposed by W. R. Valentiner to be the portraits of Rembrandt's son Titus and his bride Magdalena van Loo. Some critics have thought that Rembrandt had in mind the history of Boaz and Ruth; while Valentiner has suggested the story of Tobias and his bride Sara, or of Isaac and Rebecca. Recent research by Jac. Zwarts identifies the couple as Don Miguel de Barrios and Abigail de Pina, whom he married in 1662. J. Veth has pointed out Venetian influences in the conception.

A READING FRIAR (88)

Lent by the FINNISH ART SOCIETY, HELSINGFORS.

AN old friar in a brown habit, seen half length, turned slightly left, is seated in an arm-chair, reading from a paper, which he holds in his left hand. Signed on the right, above the shoulder: *Rembrandt f. 1661.*

Canvas. 32½ × 26 in. (82·5 × 66 cm.).

Comte de Vence Sale, Paris, 1750. Coll.: The Earl of Wemyss, Gosford House, Haddington; Hjalmar Linder, London.

Exh.: British Institution, London, 1835, No. 121.

Lit.: *Hofstede de Groot*, vol. vi, No. 190; *Burlington Magazine*, xxxiv, 1919, 125.

REMBRANDT VAN RIJN (*continued*)

PORTRAIT OF A MAN (89) PLATE XLVII

Lent by GOVERNOR THE HON. ALVAN T. FULLER.

THREE-QUARTER-LENGTH figure of a man, seen almost full face, his right hand at his waist. He wears a black hat and a furred robe. At his side hangs a sword, and from his shoulders a toothpick or a whistle. Signed on the left below: *Rembrandt f.* 1655.

Canvas. 44 × 33½ in. (112 × 85 cm.).

Coll.: Marquis de Beausset; A. Allard, Brussels. Sales: Prosper Crabbe of Brussels, Paris, June 12, 1890; James Ross of Montreal, London, July 8, 1927, No. 16.

Exh.: Montreal, 1906, No. 2; Hudson-Fulton Celebration, New York, 1909, No. 99.

Lit.: *Hofstede de Groot*, vol. vi, No. 750.

Repr.: *Souvenir.*

The sitter has in the past been erroneously called Admiral Tromp.

PORTRAIT OF THE WIFE OF JOHANNES ELISON (90)

Lent by EUGÈNE SCHNEIDER.

FULL-LENGTH figure, life size. She sits in an arm-chair, turned slightly to the left, and looking towards the spectator. Wears a high broad-brimmed hat and wide ruff. Curtain background. Signed on the right at the foot: *Rembrandt ft. 1634.*

Canvas. 69 × 50 in. (175 × 127 cm.).

For history, &c., see No. 84.

Lit.: *Waagen*, iii, 432; *Hofstede de Groot*, vol. vi, No. 646.

Companion picture to No. 84.

THE ADORATION OF THE MAGI (91) PLATE XLVIII

Lent by H.M. THE KING. From Buckingham Palace.

ON the left, in front of a tumble-down shed, a group consisting of the Virgin with the Child, one of the Magi kneeling with two attendants, and the second Magus handing to an attendant the crown of the first Magus. To the right the third Magus is just arriving with an attendant carrying a censer. In the background are retainers with camels. Under the shed to the extreme left is Joseph. Signed in the centre at the bottom: *Rembrandt f. 1657.*

Wood. 48½ × 41 in. (123 × 104 cm.).

Sales: Amsterdam, May 17, 1715, No. 1; J. van Beuningen, Amsterdam, May 13, 1716, No. 39; Jacques Meyers, Rotterdam, September 9, 1722, No. 168; Willem Six, Amster-

PLATE XLIX

REMBRANDT VAN RIJN (*continued*)

dam, May 12, 1734, No. 58; W. Lormier, The Hague, July 4, 1763; Amsterdam, June 26, 1799, No. 1; Pierre Grandpré, Paris, February 16, 1809; A. De La Hante, London, June 2, 1814, No. 40.

Exh.: British Institution, London, 1815, No. 32; 1826, No. 18; 1827, No. 13; 1845, No. 2; Royal Academy Winter, 1875, No. 152; 1887, No. 123; 1899, No. 66.

Lit.: *Waagen*, ii, 5; *Hofstede de Groot*, vol. vi, No. 84; Lionel Cust, *The Royal Collection of Paintings*, i (1905).

Q. FABIUS MAXIMUS DISMOUNTED AT THE COMMAND OF HIS SON (92)

PLATE XLIX

Lent by M. VON NEMES.

FROM the left, the young Roman consul is advancing on horseback, attended by a troop of soldiers. Beside him, to the right, stands his grey-bearded father, with the horse from which he has just dismounted behind him. In the background a road filled with troops passes over two lofty arches of a bridge to the entrance of the fortified town of Suessa. Signed to the right on the saddle-cloth: *Rembrandt f. 1655.*

Canvas. 70½ × 77½ in. (179 × 197 cm.).

Sale at Amsterdam, November 28, 1808, No. 51. Coll.: Lord Ashburnham, Shernfold Park, Frant, Sussex; Newgass, London, 1906.

Exh.: Rembrandt Exhibition, Leyden, 1906, No. 46; Burlington Fine Arts Club, London, 1908, No. 12; Amsterdam, 1925, No. 454; Alte Pinakothek, Munich, 1928.

Lit.: *Hofstede de Groot*, vol. vi, No. 224; Ch. Sedelmeyer, *Catalogue of 100 Paintings*, xii, 1913, No. 18; A. Bredius, *The Leyden Exhibition*, 1906, pl. iv; *Tidskrift för Konstvetenskap*, 1925, 80.

Repr.: *Souvenir.*

The scene is taken from an historical event, recorded by Livy and by Valerius Maximus. It was an obligatory mark of respect to a Roman consul to dismount on his approach.

A study by Rembrandt for the picture is in the Berlin Print Room.

Painted as the overmantel in a room in the Amsterdam Town Hall, where a picture of the same subject by J. Lievens now hangs.

PORTRAIT OF A YOUNG MAN (93)

Lent by LORD FARINGDON.

HALF-LENGTH figure of a young man, with long fair curls, turned to the right, looking at the spectator. In the right background is a wall with a cartouche in a baroque frame. Signed on the right at foot: *Rembrandt f.*

REMBRANDT VAN RIJN (*continued*)

Canvas, rounded at top. 37 ×29 in. (94 ×74 cm.).

Brought to England by S. Woodburn, 1817; G. Agar Ellis Collection, London; Lady Dover Collection, London, 1836; Viscount Clifton (formerly Lord Dover) Sale, London, May 6, 1893, No. 20.

Exh.: British Institution, London, 1824, No. 56; 1844, No. 54; 1851, No. 89; 1863, No. 26; Royal Academy Winter, London, 1899, No. 38.

Lit.: *Waagen*, ii, 335; *Hofstede de Groot*, vol. vi, No. 735.

In the past this portrait has been erroneously called a Portrait of Burgomaster Six. Dates from about 1650. F. Schmidt-Degener suggests its being a portrait of Clement de Jonghe (compare the etching here exhibited No. 776).

See note on No. 94.

PORTRAIT OF A LADY (94)

Lent by LORD FARINGDON.

HALF length, life size, standing, turned to the left. Her hair falls in loose ringlets. Signed on the left at foot: *Rembrandt f. 1644.*

Wood, rounded at top. 36½ ×29 in. (93 ×74 cm.).

For history, &c., see No. 93.

Lit.: *Waagen*, ii, 335; *Hofstede de Groot*, vol. vi, No. 850.

Nos. 93 and 94 were not painted as companion pictures, though they have been treated as such later.

HAMAN SUPPLICATING MERCY FROM ESTHER (97)

Lent by the CROWN OF ROUMANIA, BUCHAREST.

ON a raised throne to the left Esther sits under a canopy. Beside her, to the right, behind a balustrade, stands Ahasuerus, turning towards some soldiers in the background. He points with his golden sceptre to Haman on the right, who kneels before the steps of the throne and raises his hands towards Esther.

Canvas. 89 ×74½ in. (226 ×189 cm.).

Sales: Jan de Gise, Bonn, August 30, 1742, No. 5; Elector of Cologne, Bonn, May 14, 1764. Coll. Duc d'Ansesume, Paris. Sales: Beaujon, Paris, April 25, 1787, No. 34; Coclers, Paris, February 9, 1789; Lord Rendlesham, London, 1809; Mortimer, London, 1829; London, May 5, 1860, No. 325; Paris, 1868. Coll.: J. Husson, Yvon, 1876; Felix Bamberg, Messina, 1877; Charles I, King of Roumania, Bucharest.

Exh.: Cologne, 1876, No. 64; Antwerp, 1877; Amsterdam, 1898, No. 123.

PLATE L

PLATE LI

REMBRANDT VAN RIJN (*continued*)

Lit.: *Hofstede de Groot*, vol. vi, No. 47.

There are studies for the figure of Haman in a drawing in the Collection of Dr. C. Hofstede de Groot, The Hague.
The picture has also been described as 'Mordecai kneeling before Esther and Ahasuerus'.

THE MAN WITH A HAWK (98)

PLATE L

Lent by the DUKE OF WESTMINSTER.

THREE-QUARTER length, life size, seated, turned to the right, looking towards the spectator. From a massive gold chain passing from the left shoulder under the right arm hangs a hunting-wallet. On his left hand, which is hidden, he holds a hawk with wings extended. To the right are visible the original lines of the hawk, which was at first perched on the right forefinger (also altered by the painter) and was preparing to fly away to the left. Above are traces of a painted frame with a flattened arch. Signed on the left at the bottom: *Rembrandt f. 1643.*

Canvas, originally arched top. 45 ×38½ in. (114·5 ×98 cm.).

P. de Grandpré Sale, Paris, February 16, 1809.

Exh.: British Institution, London, 1815, No. 28; 1834, No. 127; Royal Academy Winter, London, 1871, No. 126; 1895, No. 50; 1899, No. 79; Amsterdam, 1898, No. 58; Grafton Galleries, London, 1910, No. 35.

Lit.: *Waagen*, ii, 166; *Hofstede de Groot*, vol. vi, No. 748.

Companion picture to No. 99.

THE LADY WITH A FAN (99)

PLATE LI

Lent by the DUKE OF WESTMINSTER.

THREE-QUARTER length, life size, standing, turned slightly to the left, looking towards the spectator. In her hands, clasped in front, she holds a fan. Signed on the right, half-way up: *Rembrandt f. 1643.*

Canvas, originally arched top. 45 ×38½ in. (114·5 ×98 cm.).

P. de Grandpré Sale, Paris, February 16, 1809.

Exh.: As its pendant No. 98.

Lit.: *Waagen*, ii, 166; *Hofstede de Groot*, vol. vi, No. 864.

Companion picture to No. 98.

REMBRANDT VAN RIJN (*continued*)

THE DEAD PEACOCKS (102)

Lent by J. J. M. CHABOT (on loan to the Rijksmuseum, Amsterdam).

STILL life of two dead peacocks, one hanging up, the other lying beside a basket of apples on a ledge in front of a window. A little girl leans both arms on the sill. Signed at the bottom on the right: *Rembrandt.*

Canvas. 57 × 53½ in. (145 × 136 cm.).

Coll.: The historian Tobias van Domselaer, Amsterdam, 1685; W. Six, Amsterdam, 1734; W. C. Cartwright, Aynhoe Park, Banbury.

Exh.: British Institution, London, 1819, No. 90; 1839, No. 68; Royal Academy Winter, London, 1878, No. 95; 1899, No. 101; Amsterdam, 1898, No. 49; Boymans Museum, Rotterdam, 1917.

Lit.: *Hofstede de Groot*, vol. vi, No. 968.

Repr.: *Souvenir.*

A study for the picture, including the girl and the peacock on the ground, is in the Berlin Print Room.

THE STANDARD-BEARER OF AMSTERDAM (103)

Lent by JULES S. BACHE.

THREE-QUARTER length, standing, turned slightly to the right, looking towards the spectator. In his right hand he carries a glove, and with his gloved left hand he holds a banner bearing the arms of the City of Amsterdam. He wears a brown coat with gold buttons, a dark bluish-green sash, and a rich gold-embroidered sword-belt with a sword. In the background is a grey wall, with a rusticated pillar to the right and a crimson curtain to the left. Life-size figure. Signed on the left at foot: *Rembrandt fe. 1654.*

Canvas. 55 × 45½ in (140 × 115·5 cm.).

Sir Joshua Reynolds Sale, London, March 12, 1795, perhaps No. 56. Coll.: The Earl of Warwick, Warwick Castle; George J. Gould, New York.

Exh.: Manchester, 1857, No. 680; British Institution, London, 1860, No. 27; Royal Academy Winter, London, 1871, No. 77; Hudson-Fulton Celebration, New York, 1909, No. 98; Amsterdam, 1925, No. 544.

Lit.: *Hofstede de Groot*, vol. vi, No. 269; Ch. Sedelmeyer, *Catalogue of 100 Paintings*, 1896, No. 30.

Engraved in mezzotint by W. Pether.

REMBRANDT VAN RIJN (*continued*)

PORTRAIT OF HENDRICKJE STOFFELS (104)

Lent by LORD MELCHETT.

LONG bust, without hands, seen almost full face and looking at the spectator. Wears a fur round her shoulders.

Canvas. 25¾ × 21¼ in. (65·5 × 54 cm.).

Peckwell Coll., Germany; H. W. Campe Sale, Leipzig, September 24, 1827, No. 245; Von Geldern Coll.; Huldschinsky Coll., Berlin; sold at Berlin, May 10, 1928, No. 24.

Exh.: Berlin, 1909, No. 108; Olympia, London, 1928.

Lit.: *Hofstede de Groot*, vol. vi, No. 717; W. Bode, *Zeitschrift für bildende Kunst*, N.F. xxi, 1910, 1.

AN OLD MAN IN A RED CAP (107)

Lent by JACOB EPSTEIN.

LONG bust, life size; almost full face, with body half turned towards the left. Wears a red cap and a cloak. Signed on the left on a level with the shoulder: *Rembrandt f. 1650.*

Canvas. 26¾ × 22 in. (68 × 56 cm.).

Coll.: George J. Gould, New York.

Exh.: Hudson-Fulton Celebration, New York, 1909, No. 95.

Lit.: *Hofstede de Groot*, vol. vi, No. 412.

PORTRAIT OF TITUS VAN RIJN (1641–68), SON OF THE ARTIST (108)

Lent by the EARL OF CRAWFORD AND BALCARRES.

LIFE size, sitting behind a desk, his head and shoulders only seen. He looks thoughtfully into the distance, his right hand holding a pen and supporting his chin, his left grasping an ink-horn and pen-case. About thirteen years old. Signed below on the left: *Rembrandt f. 1655.*

Canvas. 29½ × 24 in. (75 × 61 cm.).

From Haigh Hall, Wigan.

Exh.: British Institution, London, 1866, No. 75; Amsterdam, 1898, No. 90; Royal Academy Winter, London, 1899, No. 28; Dutch Exhibition, Paris, 1921, No. 29; Royal Picture Gallery, The Hague, 1921; Agnew's, London, 1922, No. 13.

Lit.: *Hofstede de Groot*, vol. vi, No. 702.

REMBRANDT VAN RIJN (*continued*)

PORTRAIT OF MARGARETHA TRIP (NEE DE GEER) (111)

Lent by the EARL OF CRAWFORD AND BALCARRES.

LONG bust, life size, her hands in a muff. Turned slightly left, looking at the spectator. Wears a widow's black cap and a white ruff. About seventy-six years old. Signed at the bottom on the left: *Rembrandt f. 1661.*

Canvas. 29½ × 24¾ in. (75 × 63 cm.).

Sales: Lord Charles Townshend's, London, June 4, 1819, No. 26 (bought in); and April 11, 1835, No. 49. Coll.: Baron Verstolk van Soelen, The Hague, 1836, sold as a whole in 1846 to Thomas Baring, Humphrey Mildmay, and S. Jones Loyd (Lord Overstone), London; Lady Wantage, London.

Exh.: British Institution, London, 1818, No. 63, and 1848, No. 49; Manchester, 1857, No. 677; Royal Academy Winter, London, 1870, No. 39; 1888, No. 109; 1899, No. 15; Amsterdam, 1898, No. 113; Grafton Galleries, London, 1904, No. 8, and 1910, No. 51; Dutch Exhibition, Paris, 1921, No. 29; Royal Picture Gallery, The Hague, 1921.

Lit.: *Waagen, Suppl.* 135; *Hofstede de Groot*, vol. vi, No. 863; *Wantage Coll. Catalogue*, 1905, No. 185.

Repr.: *Souvenir.*

Margaretha de Geer, born in 1585, wife of Jacob Jacobsz Trip, of Dordrecht (1575–1661). She died in 1672. Another portrait of her and one of her husband, also by Rembrandt, both painted about 1660, are in the National Gallery, London. Both were also painted several times, apparently at the request of their ten children, by N. Maes and Jacob G. Cuyp.
The identification of the sitter is due to Dr. C. Hofstede de Groot (*Oud Holland*, xlv, 1928, 255–64). The same lady was the subject of a drawing by Rembrandt. (See No. 597.) Notwithstanding the picture being painted in 1661 she is wearing the costume of twenty-five years earlier.

A MAN IN ARMOUR (112)

Lent by the ART GALLERY, GLASGOW.

A YOUNG man in full armour, standing, seen in profile to the left, three-quarter length, life size. Wears a helmet decorated with an owl's head, a shield on his left arm, and holds up a lance in his right hand. Above the eye is a *pentimento* of the helmet, which was originally lower. Signed on the left, on a level with the girdle: *Rembrandt f. 1655.*

Canvas. 53½ × 40½ in. (136 × 103 cm.).

Sales: Comte Fraula, Brussels, July 21, 1738, No. 309; Sir Joshua Reynolds, London, March 12, 1795. Coll.: John Graham-Gilbert, Glasgow.

Exh.: British Institution, London, 1860, No. 60; Royal Academy Winter, 1893, No. 111; 1899, No. 85; Amsterdam, 1898, No. 86; Dutch Exhibition, Paris, 1921, No. 38.

PLATE LII

REMBRANDT VAN RIJN (*continued*)

Lit.: *Hofstede de Groot*, vol. vi, No. 208.

Repr.: *Souvenir*.

Engraved in mezzotint by J. G. Haid, 1764 (as Achilles).

The picture is said to be identical with a half-length life-size portrait of Alexander the Great, ordered from Rembrandt by Count Antonio Ruffo of Messina, who received it in December 1661 from the master. In 1662 Ruffo complained to the painter that the picture, originally only a head, had evidently been enlarged by adding pieces of canvas on each side, and thus made up to the half length ordered. Rembrandt's answer is also known, wherein he offered to paint another version of this picture, which may be the similar picture in the Hermitage Museum, St. Petersburg. Against the identification is the date on the picture, and absence of evidence of enlargement from head size. (Vincenzo Ruffo, *La Galleria Ruffo in Messina nel secolo XVII*, in *Bolletino d'arte*, x, 1916; *Oud Holland*, xxxv, 1917, 129; C. Ricci, *Rembrandt in Italia*, 1918; *Kunstchronik*, N.F., xxx, 1918, 69.)

PORTRAIT OF THE PAINTER AS ST. PAUL (113) PLATE LII

Lent by LORD KINNAIRD.

HALF-LENGTH figure, with hands, life size. His turbaned head is turned to the right, looking towards the spectator. In the folds of his mantle is seen the sword, the symbol of the saint; in his hands parchments covered with Hebrew writing. Aged fifty-five. Signed on the left above the shoulder: *Rembrandt f. 1661*.

Canvas. 37 ×31 in. (94 ×79 cm.).

Coll.: Fournier, acquired in 1811 from the Corsini Collection, Rome.

Exh.: Royal Academy Winter, London, 1878, No. 171, and 1899, No. 71.

Lit.: *Hofstede de Groot*, vol. vi, No. 575.

Repr.: *Souvenir*.

Engraved by J. Longhi, 1799; and by C. Turner, 1809, in mezzotint. A copy is in the Riga Museum.

A YOUNG WOMAN IN BED (115)

Lent by the NATIONAL GALLERY OF SCOTLAND, EDINBURGH.

A YOUNG woman, life size, her head and shoulders alone visible, leaning on her right arm, raises herself from her pillow and pushes aside a crimson curtain with her left hand. Her hair is confined by a caul of gold net. The sitter is Hendrickje Stoffels, the painter's servant and model. Signed in the left lower corner: *Rembra . . . f. 164* . (the last figure is not clear but may be a 7).

Canvas, arched top. 32 ×26½ in. (81·5 ×67 cm.).

REMBRANDT VAN RIJN (*continued*)

Prince de Carignan of Turin Sale, Paris, July 30, 1742. Coll.: François Tronchin, Geneva, 1757; Vitturi, Venice; Lord Maynard, London; Lady Mildmay, London, 1836; Sir H. St. John Mildmay, London. C. J. Wertheimer Sale, London, March 19, 1892, No. 706.

Exh.: British Institution, London, 1865, No. 109; Royal Academy Winter, London, 1883, No. 235.

Lit.: *Hofstede de Groot*, vol. vi, No. 305.

Repr.: *Souvenir*.

Engraved in mezzotint by Richard Cooper the younger, 1777; engraved on wood by Jonnard for the *Magazine of Art*, 1893. It also figures as an accessory in J. E. Liotard's pastel portrait of François Tronchin, when in his possession, in 1757.

PORTRAIT OF A MAN HOLDING A SHORT SWORD IN A RED SILVER-MOUNTED SCABBARD (118)

Lent by M. KNOEDLER AND CO., INC.

HALF length, life size. Sitting in an arm-chair, turned slightly to the right. Wears a flat cap and long robe. A gold chain with a large pendant hangs on his breast. Signed to the right on the stone column: *Rembrandt ft. 1644*.

Canvas. 40⅜ × 35 in. (102·5 × 89 cm.).

Coll.: Henry Isaacs, 1765. Sales: E. G. van Tindinghorste, Amsterdam, March 26, 1777, No. 56; P. Locquet, Amsterdam, September 22, 1783, No. 322; Lord Southesk, London, 1855. Sir G. L. Holford Coll., Dorchester House, London; Holford Sale, London, May 17, 1928, No. 36.

Exh.: Royal Academy Winter, London, 1893, No. 108; 1899, No. 73; Amsterdam, 1898, No. 61; Dutch Exhibition, Paris, 1921, No. 43; Burlington Fine Arts Club, 1921–22, No. 31.

Lit.: *Waagen*, ii, 200; *Hofstede de Groot*, vol. vi, No. 746.

Engraved in mezzotint by J. G. Haid in 1765.

The sword has wrongly been called the Jewish Torah, or Scroll of the Law.

PORTRAIT OF THE BROTHER OF THE ARTIST (119)

Lent by the ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE.

LONG bust, without hands, life size, turned slightly right. Signed on the left, half-way up: *Rembrandt f. 1650*.

Canvas. 31½ × 26⅜ in. (80 × 67 cm.).

PLATE LIII

REMBRANDT VAN RIJN (*continued*)

In the possession of the Paris dealer J. B. P. Le Brun, 1809. Sales: S. Erard, Paris, April 23, 1832, No. 120; Sir W. W. Knighton of Blendworth Lodge, London, May 21, 1885. Sir C. J. Robinson Collection, London, 1889.

Exh.: Dutch Exhibition, Paris, 1921, No. 39.

Lit.: *Hofstede de Groot*, vol. vi, No. 384.

Repr.: *Souvenir*.

The sitter has been identified as Rembrandt's brother Adriaen, who was a poor shoemaker in Leyden and died in 1652. This model appears in other pictures by Rembrandt and his pupils.

PRESUMED PORTRAIT OF TITUS VAN RIJN (1641–68), SON OF THE ARTIST (120)

PLATE LIII

Lent by SIR HERBERT COOK, Bart.

ALMOST half length, standing, seen full face. Wears a velvet hat, with a red and white plume over a yellow and white cap, and brown tunic. On his left arm he holds some object, perhaps a bird.

Canvas. 24½ × 21 in. (62 × 53·5 cm.).

Coll.: Earl Spencer, Althorp.

Exh.: Manchester, 1857, No. 18; National Portrait Exhibition, London, 1867, No. 18; Grafton Galleries, London, 1895, No. 130; Amsterdam, 1898, No. 95; Royal Academy Winter, London, 1899, No. 30; 1907, No. 60.

Lit.: *Hofstede de Groot*, vol. vi, No. 489.

Repr.: *Souvenir*.

Etched by P. J. Arendzen in *Masterpieces of Dutch Art in English Collections*.

The very fair hair and the clear-blue eyes give cause for doubting whether Titus is the sitter. In other portraits (e.g., in the Wallace Collection) Titus has brown eyes and brown hair. (Cf. also Nos. 108 and 125.) A Holbein portrait of the young Edward VI may have inspired Rembrandt in this portrait. (Cf. F. Schmidt-Degener, *Onze Kunst*, vol. xxxi, 1917, p. 100.)

PORTRAIT OF AN OLD MAN (121)

Lent by the DUKE OF DEVONSHIRE.

HALF length, sitting in an arm-chair, facing the spectator. His sunken features have a thoughtful air. Wears a dull purple cap and a furred robe. Signed on the left, on a level with the shoulder: *Rembrandt f. 1651*.

REMBRANDT VAN RIJN (*continued*)

Canvas. 30¾ × 26 in. (78 × 66 cm.).

Exh.: British Institution, London, 1837, No. 10; 1867, No. 51; Amsterdam, 1898, No. 83; Royal Academy Winter, 1899, No. 10.

Lit.: *Hofstede de Groot*, vol. vi, No. 399; *Devonshire Catalogue*, No. 550.

PORTRAIT OF A MAN (124)

Lent by OTTO GUTEKUNST.

HALF-LENGTH figure of a smiling man, turned right, looking towards the spectator. Life size. Wears a large soft black velvet hat. Signed on the left beside the shoulder: *Rembrandt f. 1662.*

Canvas. 34½ × 27 in. (87·5 × 68·5 cm.).

Lit.: *Hofstede de Groot*, vol. vi, No. 744 A.

It has been suggested by F. Schmidt-Degener, from comparison with a picture dated 1685, in the Gallery at Frankfort-on-Main, that the sitter is Aert de Gelder. Aert de Gelder (1645–1727), of Dordrecht, was Rembrandt's pupil about 1661; but the portrait represents a man considerably older than seventeen years of age.

PRESUMED PORTRAIT OF TITUS VAN RIJN (1641–68), SON OF THE ARTIST (125)

Lent by M. KNOEDLER AND CO., INC.

BUST length, without hands, life size, seen full face. He wears a black velvet hat and a gold chain round his neck. Signed on the left: *Rembrandt f.*

Canvas. 30 × 25 in. (76 × 63·5 cm.).

From the Collection of Sir G. L. Holford, Dorchester House, London; sold London, May 17, 1928, No. 33.

Exh.: British Institution, London, 1862, No. 15; 1867, No. 75; Royal Academy Winter, London, 1893, No. 50; 1899, No. 82; Amsterdam, 1898, No. 107; Dutch Exhibition, Paris, 1921, No. 42.

Lit.: *Hofstede de Groot*, vol. vi, No. 703. *Catalogue of the Holford Collection*, 1927, No. 129.

The identity of the sitter has been doubted by Dr. Bredius, on the grounds of date and the sitter's cleft chin.

REMBRANDT VAN RIJN (*continued*)

AN OLD MAN IN THOUGHT (126)

Lent by the DUKE OF DEVONSHIRE.

AN old man, seen three-quarter length, life size, sitting in an arm-chair, turned slightly right, thoughtfully leaning his bald head on his right hand. Wears a furred robe of dull crimson. Signed at the top on the right: *Rembrandt f. 1652.*

Canvas. 43¾ × 34¾ in. (111 × 88 cm.).

Exh.: British Institution, London, 1837, No. 55; Royal Academy Winter, London, 1876, No. 243; 1899, No. 54; Amsterdam, 1898, No. 85.

Lit.: *Hofstede de Groot*, vol. vi, No. 292; *Devonshire Catalogue*, No. 549.

Repr.: *Souvenir.*

Engraved in mezzotint by C. Phillips.

JESUS CHRIST (127) PLATE LIV

Lent by JULES S. BACHE.

SEEN full face, half length, life size, his hands clasped on the crook of a pilgrim's staff. In the background, right, the bases of two columns. Signed on the right: *Rembrandt f. 1661.*

Canvas. 37½ × 32½ in. (95 × 82·5 cm.).

Coll.: Sir Bethell Codrington, Bart., 1836; sold, London, May 12, 1843, No. 165; Baron von Mecklenburg, Paris, December 11, 1854, No. 15; Count Edward Raczynski Collection, Rogalin, Poland.

Exh.: Amsterdam, 1898, No. 114.

Lit.: *Hofstede de Groot*, vol. vi, No. 164.

Repr.: *Souvenir.*

Etched by Schmidt and by Barnet.

The suggestion has also been made that it represents St. James the Great.

PORTRAIT OF CATHARINA HOOGHSAET (1607—after 1657) (128)

Lent by LORD PENRHYN.

THREE-QUARTER-LENGTH figure, life size, sitting in an arm-chair, turned to the left. Fifty years of age. On the left, above a table covered with a Turkish carpet, a metal ring in which a parrot is perched hangs from a bracket fixed to the wall. Inscribed on two cartels hanging from the wall-bracket: 'Catrina Hooghsaet, out 50 Jaer'; and signed: *Rembrandt f. 1657.*

REMBRANDT VAN RIJN (*continued*)

Canvas. 49½ × 38¾ in. (125 × 98 cm.).

Sales: Lord le Despencer, London, 1831; E. Higginson of Saltmarsh Castle, London, June 4, 1842, No. 39; E. Higginson, London, 1860, No. 43.

Exh.: British Institution, London, 1851, No. 52; Royal Academy Winter, 1873, No. 137; 1899, No. 75; Rembrandt Tercentenary, Leyden, 1906, No. 48; Grafton Galleries, London, 1911, No. 60.

Lit.: *Waagen*, ii, 336; *Hofstede de Groot*, vol. vi, No. 652.

THE PROPHETESS ANNA (129)

Lent by the RIJKSMUSEUM, AMSTERDAM.

THREE-QUARTER length, seated on a carved stool, turned right, reading from a large folio, upon which rests her right hand. She wears a gown trimmed with fur and a hood covered with gold embroidery. Her features are those of Rembrandt's mother. Signed in the left-hand corner with the monogram: *R H L 1631*.

Wood. 23⅝ × 19 in. (60 × 48 cm.).

Coll.: Count Schönborn, Pommersfelden, 1719; sold, Paris, May 17, 1867, No. 97. Grand Ducal Gallery, Oldenburg, till 1920; M. P. Voûte, Amsterdam.

Exh.: 40th Anniversary Exhibition of the Rembrandt Society, Amsterdam, 1923, No. 174.

Lit.: *Hofstede de Groot*, vol. vi, No. 316; illustrated in A. Bredius and F. Schmidt-Degener, *Die Grossherzogliche Gemälde-Galerie zu Oldenburg*, 1906.

Etched in reverse by J. G. van Vliet.

THE TOILET (130)

Lent by SIR EDMUND DAVIS.

HALF-LENGTH figure of a young woman, with hands, life size, turned slightly left, looking towards the spectator, behind a little toilet-table. The sitter resembles Saskia, wife of the artist. Signed half-way up on the right: *Rem . . .*

Wood. 29 × 25 in. (73·5 × 63·5 cm.).

Coll.: Duclos, Paris; E. Secrétan, Paris; Dr. A. Bredius, The Hague; Edmund Davis, London.

Exh.: Royal Picture Gallery, The Hague, 1889–1901; Amsterdam, 1898, No. 40; Royal Academy Winter, London, 1899, No. 76; Grafton Galleries, National Loan Exhibition, London, 1909–10, No. 43; French Gallery, London, 1915, No. 15.

Lit.: *Hofstede de Groot*, vol. vi, No. 307.

REMBRANDT VAN RIJN (*continued*)

JEREMIAH MOURNING OVER THE DESTRUCTION OF JERUSALEM (132)

Lent by H. RASCH.

AT the foot of a pillar, near the entrance of a grotto, sits the aged prophet, a small full-length figure. Turned to the left, he leans his head on his left hand. Beside him, to the right, are gold vessels, a large flask, and several books, one with an eighteenth century inscription 'Bibel'. In the left distance is seen the city on fire, with soldiers and distracted citizens. Signed, in the centre at foot, with the monogram: *R H L*, and dated 1630.

Wood. 23½ × 18¾ in. (60 × 47·5 cm.).

Coll.: M. César, Berlin, 1768; Count Sergei Stroganoff, St. Petersburg, Paris, 1923.

Exh.: National Museum, Stockholm, 1924.

Lit.: *Hofstede de Groot*, vol. vi, No. 49.

Etched by G. F. Schmidt, 1768, as 'Lot'.

Various copies of this picture exist, e.g., in private collections at Dresden and Copenhagen, and in the Glasgow Gallery.

PORTRAIT OF A LADY (133)

Lent by the T. EATON CO., LTD.

THREE-QUARTER length, life size. She sits, turned slightly left, in an arm-chair, holding a handkerchief in her left hand. To the right a book lying on a table.

Canvas. 49 × 39½ in. (124·5 × 100 cm.).

Sales: L. B. Coclers, Amsterdam, August 7, 1811, No. 64; Cardinal Fesch, Rome, March 17, 1845, No. 192. Coll.: G. L. Holford, Dorchester House, London; Holford Sale, London, May 17, 1928, No. 35.

Exh.: British Institution, London, 1851, No. 80; 1862, No. 41; Royal Academy Winter, London, 1893, No. 75; 1899, No. 69; Guildhall Art Gallery, London, 1894, No. 65; Amsterdam, 1898, No. 64; Dutch Exhibition, Paris, 1921, No. 41; Burlington Fine Arts Club, 1921–2, No. 32.

Lit.: *Waagen*, ii, 200; *Hofstede de Groot*, vol. vi, No. 861.

The companion picture, a portrait of her husband, is an heirloom of the Carstanjen family, and is at present on loan to the Cologne Museum (see *Hofstede de Groot*, vol. vi, No. 752).

REMBRANDT VAN RIJN (*continued*)

DAVID BRINGING GOLIATH'S HEAD TO SAUL (136)

Lent by P. SMIDT VAN GELDER.

SAUL stands in the centre, looking at David, who kneels before him, holding the giant's head in his left hand and a sword in his right. Between the two figures the old Samuel bends down. The group is encircled by a crowd of soldiers, standing and on horseback. In the centre of the background is seen the roof of a tent. Signed in the centre at the bottom, with the monogram *R H L* and dated 162 . (the last figure is not quite clear, but in view of the resemblance of the picture in style to the work of Lastman may be a 7).

Wood. 10¾ × 15½ in. (27·5 × 39·5 cm.).

Sold at Robinson and Fisher's, London, February 18, 1909, as by Eeckhout; August Janssen Collection, Amsterdam.

Lit.: *Hofstede de Groot*, vol. vi, No. 34; *Burlington Magazine*, xv, 1909, 71; xliii, 1924, 126; *XIII Catalogue of the Goudstikker Collection, Amsterdam*, 1919, No. 102; *XXX*, 1926, No. 145; *Oud Holland*, xlii, 1925, 59.

THE REST ON THE FLIGHT INTO EGYPT (140)

Lent by the NATIONAL GALLERY OF IRELAND, DUBLIN.

ON a moonlit night, the Holy Family are resting by a fire beneath a bank under tall trees by the side of a pool. Herdsmen with their sheep and cattle press forward from the right. Beyond the trees are the ruins of a castle, through the windows of which shines the moon, which is partly obscured by passing clouds. Signed on the left at foot: *Rembrandt f. 1647.*

Wood. 13½ × 18¾ in. (34 × 47·5 cm.).

Coll.: Sir Richard Colt Hoare, Bart., Stourhead; Sir Henry Hoare, Bart., sold, London, June 2, 1883, No. 68.

Exh.: Royal Academy Winter, London, 1870, No. 29; 1894, No. 91; 1899, No. 51.

Lit.: *Hofstede de Groot*, vol. vi, No. 88.

Engraved by Canot and by J. Wood, 1752.

The general conception seems here to have been suggested to Rembrandt by Adam Elsheimer (1578–1610), whose influence over the Dutch master has been insisted upon by Dr. W. Bode. A *Flight into Egypt*, by Elsheimer, in the Munich Gallery, has more likeness to the Dublin picture than could be explained by mere chance.

PLATE LV

REMBRANDT VAN RIJN (*continued*)

THE REST ON THE FLIGHT INTO EGYPT (141)

Lent by A. R. BOUGHTON KNIGHT.

THE Holy Family are resting under a great tree, now dead. The Virgin Mary gives the breast to the Child; Joseph is absorbed in reading a book. In the foreground lie a large bottle and a staff beside a coverlet. On the tree-trunk above the Virgin hang the ass's saddle and a large flat cradle. To the left a view of wooded country.

Wood. 30½ ×25½ in. (77·5 ×65 cm.).

Exh.: Royal Academy Winter, London, 1882, No. 101; 1899, No. 91, 1912, No. 50.

Lit.: *Hofstede de Groot*, vol. vi, No. 87.

PORTRAIT OF A MAN (147)

Lent by HUGH MORRISON.

STANDING in front of a stone archway. Three-quarter length, life size, turned to the right, looking towards the spectator, his right hand to his breast. Signed on the right at foot: *Rembrandt f. 1643.*

Canvas. 41 ×30 in. (104 ×76 cm.).

Jurrian Sale, Amsterdam, August 28, 1817, No. 49. Coll.: Thomas Emmerson, London, 1836; Alfred Morrison, London.

Exh.: Royal Academy Winter, London, 1892, No. 129; 1899, No. 62; National Loan, Grosvenor Gallery, London, 1914, No. 6.

Lit.: *Hofstede de Groot*, vol. vi, No. 747.

The picture is wrongly said to be a portrait of Ephraim Bonus (compare the etching No. 771 in this Exhibition).

THE STONE BRIDGE (148) PLATE LV

Lent by the RIJKSMUSEUM, AMSTERDAM.

A STONE bridge with a single arch crosses a canal, which extends towards the left background. In the foreground, two men in a boat. Behind the bridge, a group of trees and houses illuminated by a ray of light falling through heavy clouds.

Wood. 11⅝ ×16¾ in. (29·5 ×42·5 cm.).

Lapeyrière Sale, Paris, April 14, 1817, No. 3. Coll.: James Gray, Versailles, 1863; Marquess of Lansdowne, Bowood, 1883; James Reiss Sale, London, May 12, 1900, No. 63; purchased by the Rijksmuseum with the aid of the Rembrandt Society and of Dr. A. Bredius.

REMBRANDT VAN RIJN (*continued*)

Exh.: Royal Academy Winter, London, 1899, No. 35; 40th Anniversary Exhibition of the Rembrandt Society, Amsterdam, 1923, No. 31; Dutch Exhibition, Rome, 1928, No. 95.

Lit.: *Waagen*, iii, 164; *Hofstede de Groot*, vol. vi, No. 939.

Repr.: *Souvenir*.

TOBIT AND HIS WIFE (149)

Lent by SIR HERBERT COOK, Bart.

CENTRE, the aged and blind Tobit seated in a thoughtful attitude, facing right, by the fire. Near the open window, on the left, his wife is spinning. Signed at the bottom, to left of the centre: *Rembrandt f. 1650*.

Wood. 16¼ × 21¼ in. (42 × 54 cm.).

Sales: possibly P. van Buytene Sale, Delft, October 29, 1748, No. 91; D. Fiers Kappeyne, Amsterdam, April 25, 1775, No. 81; possibly R. de Saint Victor, Paris, November 26, 1822; possibly Erard, Paris, April 23, 1832. Coll.: Sir Francis Cook, Bart., and Sir Frederick Cook, Bart., Richmond.

Exh.: Guildhall Art Gallery, London, 1895, No. 100; Amsterdam, 1898, No. 40; Royal Academy Winter, London, 1899, No. 47.

Lit.: *Hofstede de Groot*, vol. vi, No. 65; *Doughty House Catalogue*, No. 317.

PORTRAIT OF MARTIN LOOTEN (150)

Lent by A. W. M. MENSING.

HALF-LENGTH figure, turned to the right and looking towards the spectator. Wears a broad-brimmed hat and a cloak. In the left hand he holds a letter and an envelope. Inscribed on the letter: 'Martin Looten, xi January 1632', with four lines of writing, forming a dedication addressed to the sitter, with the monogram *R H L* below them.

Wood. 35½ × 29½ in. (90 × 75 cm.).

Sales: Cardinal Fesch, Rome, March 17, 1845, No. 190; Conyngham, London, April 25, 1849, No. 52; Sir G. L. Holford Coll., Dorchester House, London; sold London, May 17, 1928, No. 34.

Exh.: British Institution, London, 1851, No. 13; 1862, No. 13; Royal Academy Winter, London, 1887, No. 93; 1899, No. 63; Amsterdam, 1899, No. 20.

Lit.: *Waagen*, ii, 200; *Hofstede de Groot*, vol. vi, No. 659. *Catalogue of the Holford Collection*, 1927, No. 128.

Repr.: *Souvenir*.

Little is known of Martin Looten except that he married in 1653 Christine Rutgers, on which occasion the Dutch poet J. Vondel composed a poem.

PLATE LVI

REMBRANDT VAN RIJN (*continued*)

THE ENTOMBMENT OF CHRIST (152)

Lent by the UNIVERSITY OF GLASGOW.

IN the foreground of a cavern the body of the Lord is held in a winding-sheet by a youth, beside whom stands Nicodemus. An old man, by whose side kneels a woman, supports the corpse at the shoulders, and another, kneeling, holds the feet. On the left stands an old man, probably Joseph of Arimathea. On the right, a weeping woman and disciples come forward out of the gloom of the grotto. A sketch in grisaille.

Wood. 12 ×15¾ in. (30·5 ×40 cm.).

Possibly in the collection of Rembrandt, in the sale inventory of whose goods, July 25, 1656, a sketch of the Entombment is noted. Coll.: William Hunter, Glasgow; bequeathed in 1783 to the University.

Exh.: Amsterdam, 1898, No. 28.

Lit.: *Waagen*, iii, 283; *Hofstede de Groot*, vol. vi, No. 139.

Etched by Basan under the title of 'Les Morts Ensevelis'.

The composition of the main group appears also in a painting by Rembrandt, completed January 1639, in the Munich Gallery.

THE PAINTER'S STUDIO (153)

Lent by the ART GALLERY, GLASGOW.

INTERIOR of a studio, with an artist seated at his easel on the right, painting from a nude female model seated on a dais to the left. The young woman resembles Hendrickje Stoffels (1626–64), Rembrandt's servant and model, and the painter resembles Rembrandt.

Wood. 20 ×24 in. (50·5 ×61 cm.).

Coll.: Archibald M'Lellan, Glasgow, 1856.

Exh.: Royal Academy Winter, London, 1899, No. 92.

Lit.: *Waagen, Suppl.* 459; *Hofstede de Groot*, vol. vi, 335.

PORTRAIT OF SASKIA, WIFE OF THE ARTIST, AS FLORA (154)

PLATE LVI

Lent by the DUKE OF BUCCLEUCH.

THREE-QUARTER length, a young lady, with long, light golden hair, standing, turned slightly to the left, her head slightly right. Her right hand holds a tall staff entwined with flowers, her left a bunch of flowers. Dressed in a rich robe, with a chaplet of flowers on her head, from which a long veil worked with gold thread falls. Aged twenty. Signed at the bottom on the left: *Rembrandt f. 1635.*

REMBRANDT VAN RIJN (*continued*)

Wood. 48 × 38 in. (122 × 96·5 cm.).

From Dalkeith Palace.

Exh.: Manchester, 1857, No. 666; Edinburgh, 1883, No. 421; Royal Academy Winter, London, 1899, No. 77.

Lit.: *Waagen*, iii, 314, and *Suppl.* 436; *Hofstede de Groot*, vol. vi, No. 205; *Burlington Magazine*, xxx, 1917, 209.

Repr.: *Souvenir.*

Several old copies exist, probably of the eighteenth century.

A BOY WITH LUXURIANT CHESTNUT-BROWN CURLS (157)

Lent by the DUKE OF PORTLAND.

BUST length, life size, in profile to the left, his head partly turned towards the spectator. About seven years old. Signed on the left, near the shoulder: *Rembrandt f. 1634.*

Wood. 18½ × 14½ in. (47 × 37 cm.).

Sir Luke Schaub Sale, London, April 26, 1758, No. 30.

Exh.: Amsterdam, 1898, No. 30; Royal Academy Winter, London, 1899, No. 37.

Lit.: *Hofstede de Groot*, vol. vi, No. 494; *Welbeck Abbey Catalogue*, 1894, No. 216.

JOSEPH RELATING HIS DREAMS (159)

Lent by A. W. VOLZ.

JOSEPH stands, centre, in front of a canopied bed on the right, in which his mother, half sitting up, listens attentively. His father, seated at the head of the bed, looks at him anxiously. His brothers are listening or conversing behind him to the left. Small full-length figures. Painted in monochrome. Signed in the right-hand corner at the bottom: *Rembrandt f. 163* . (the last figure illegible).

Paper. 20 × 15⅜ in. (51 × 39 cm.).

Sales: W. Six, Amsterdam, May 12, 1734, No. 174; Prince de Carignan, Paris, July 30, 1742, No. 69; Duc de Tallard, Paris, March 22, 1756, No. 157; J. de Vos, Amsterdam, July 2, 1833. J. Six van Hillegom Collection, Amsterdam; J. W. Six van Vromade Sale, Amsterdam, June 29, 1920, No. 11.

Exh.: Six Exhibition, Amsterdam, 1900, No. 124.

Lit.: *Hofstede de Groot*, vol. vi, No. 14.

Etched by Rembrandt in reverse with considerable variations, 1638. Etched also by Denon.

REMBRANDT VAN RIJN (*continued*)

PORTRAIT OF THE PAINTER (160)

Lent by MRS. WILFRED BUCKLEY.

LONG bust, life size, seen almost full face, looking towards the spectator. A double gold chain hangs over his breast and shoulders.

Wood. 28½ × 23 in. (72·5 × 58·5 cm.).

Coll.: Duke Eugen von Leuchtenberg, St. Petersburg (1886 Catalogue, No. 107); Herbert L. Terrell, New York.

Exh.: Hudson-Fulton Celebration, New York, 1909, No. 90.

Lit.: *Hofstede de Groot*, vol. vi, No. 565.

SUSANNA AT THE BATH (162)

Lent by ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE.

SUSANNA, undraped, in the centre, turning her face towards the spectator, is preparing to descend into the bath on the left. She appears to be startled by a rustling behind her in the bushes on the right, where the face of one of the elders is visible. In the left background is the courtyard of the palace of Babylon. Signed on the right at foot: *Rembrant f. 1637.*

Wood. 18¾ × 15⅜ in. (47·5 × 39 cm.).

P. J. Snijer's Sale, Antwerp, May 23, 1758, No. 39; G. van Slingelandt Coll., The Hague; in the private Collection of the Stadholder William V, The Hague, 1770.

Exh.: Dutch Exhibition, Rome, 1928, No. 94.

Lit.: *Hofstede de Groot*, vol. vi, No. 57.

Repr.: *Souvenir.*

PORTRAIT OF A LADY (164)

Lent by K. W. BACHSTITZ.

BUST length, life size, turned slightly left. Wears a white lace collar, a pearl necklace, pearls in her ears, and a blue, red, and white bow at her waist. Signed on the left: *Rembrandt f. 1633.*

Wood, oval. 25½ × 19¼ in. (65 × 49 cm.).

Wynn Ellis Sale, London, May 27, 1876, No. 84. Coll.: Count Mianszinski, Warsaw; A. Preyer, The Hague.

Lit.: *Hofstede de Groot*, vol. vi, No. 873; *Onze Kunst*, 1909, 177; *Burlington Magazine*, xvi, 1909, 49.

REMBRANDT VAN RIJN (*continued*)

The picture is supposed to be a portrait of Machteld van Doorn (1605–46), from 1629 wife of Martin Daey. Two full-length portraits of them, life size, also by Rembrandt, are in the Collection of Baron Robert de Rothschild, Paris.

AN ORIENTAL (167)

Lent by D. A. J. KESSLER.

BUST length, turned to the right, looking towards the spectator. He wears a high white turban decorated with a handsome chain. Signed on the right, on a level with the shoulder: *Rembrandt f. 1635.*

Wood. 28⅜ × 21½ in. (72 × 54·5 cm.).

Coll.: H. Ketelaar, Amsterdam, c. 1775; Lord Barnard, Raby Castle.

Lit.: *Hofstede de Groot*, vol. vi, No. 353; *Onze Kunst*, 1912, p. 186.

Engraved by P. Louw.

AN ORIENTAL WITH A WHITE TURBAN (169)

Lent by the DUKE OF DEVONSHIRE.

HALF-LENGTH figure, with clasped hands, turned towards the spectator. Life size. He wears a rich turban and a black fur-lined cloak, which is fastened in front with a gold clasp, with a richly wrought medallion portrait in the centre. On the right is a view into an adjacent room, in which an arm-chair is placed at a table, on which a book lies open in front of a brazen serpent twined round a pillar. Possibly a representation of Aaron, to whom or to Moses the attribute of the brazen serpent belongs. Signed: *Rembrandt f. 1635.*

Wood, rounded at top. 40 × 31½ in. (101·5 × 80 cm.).

Mentioned in 1761 as being at Devonshire House, London.

Exh.: Royal Academy Winter, London, 1878, No. 169; 1899, No. 83; Guildhall Art Gallery, London, 1894, No. 47; Amsterdam, 1898, No. 39.

Lit.: *Hofstede de Groot*, vol. vi, No. 346; *Devonshire Catalogue*, No. 548.

Engraved in mezzotint by W. Pether, 1764 and 1776; engraved by Spencer; the head only by Görling.

Numerous copies dating from the seventeenth and eighteenth centuries are known. Some of them are contemporary, such as those in the museums at Dresden, Emden, Turin, Dessau and Lisbon, and the one formerly in the Collection of Viscount Powerscourt, (exhibited at the Royal Academy Winter Exhibitions, London, 1878, No. 167, and 1899, No. 57).

PLATE LVII

REMBRANDT VAN RIJN (*continued*)

PORTRAIT OF A MAN (169a) PLATE LVII

Lent by the DUKE OF WESTMINSTER.

HALF length, turned right, eyes towards the spectator, left hand to his breast. Wears a tall, broad-brimmed black hat and white collar. Signed at the bottom on the right: *Rembrandt f. 1647.*

Wood. 29½ × 26½ in. (74 × 67 cm.).

Imported into England by Delahante, about 1804.

Exh.: British Institution, 1834, No. 147; 1846, No. 66; 1863, No. 126; Royal Academy Winter, London, 1870, No. 92; 1895, No. 79; 1899, No. 25; Burlington Fine Arts Club, 1871, No. 14; Royal Picture Gallery, The Hague, 1891; Amsterdam, 1898, No. 65.

Lit.: *Waagen*, ii, 166; *Hofstede de Groot*, vol. vi, No. 749.

Engraved by Schiavonetti; B. Richards, 1766; Dupuis.

F. Schmidt-Degener suggests that this and its companion picture (No. 168 b) are the portraits of Hendrik Maertensz Sorgh (1611–70), a Rotterdam painter, and his wife Adriaentje Hollaer (*Oud Holland*, xxxii, 1914, 223).

Companion picture to No. 169 b.

PORTRAIT OF A LADY (169b) PLATE LVII

Lent by the DUKE OF WESTMINSTER.

HALF length, turned slightly left, her hands clasped in front. Wears white ruff, cuffs, and gold-embroidered cap. Signed: *Rembrandt f. 1647.*

Wood. 29½ × 26½ in. (74 × 67 cm.).

For history, &c., see No. 169 a.

Companion picture to No. 169 a.

PORTRAIT OF A WARRIOR (171)

Lent by W. B. CHAMBERLIN.

HEAD and shoulders, without hands, turned left, looking towards the spectator. He wears a polished steel gorget. In his grey cap a brown ostrich feather is fastened with a gold chain. Signed on the right at top with a signature partly retouched: *Rembrandt f.* Remains of the old signature show through the later paint.

Wood. 25½ × 20 in. (65 × 51 cm.).

Coll.: Sir Henry Bate Dudley, Ely, until 1824; William Witting, Southwick, Sussex, until 1877.

REMBRANDT VAN RIJN (*continued*)

Exh.: Royal Academy Winter, London, 1884, No. 128.

Lit.: *Hofstede de Groot*, vol. vi, No. 673.

It is accepted that Rembrandt's father, Harmen Gerritsz van Rijn (1568–1630), miller at Leyden, sat as a model for this picture. An old copy on canvas, wrongly signed and dated 1641, is in the Rijksmuseum, Amsterdam.

THE HOLY FAMILY (known as THE CRADLE) (172)

Lent by A. R. BOUGHTON KNIGHT.

IN a large homely room, lighted by a candle, sit two women. The Virgin is reading a large book: and in front of her, to the left, is the Child in a cradle. Beyond, near the wall, S. Anne is dozing, holding a cord attached to the cradle. Her shadow is thrown in bold outline on the wall. On the left, below a staircase leading to the upper rooms, is seen, in shadow, the figure of Joseph. Small full-length figures.

Wood. 24 × 30½ in. (61 × 77·5 cm.).

Coll.: The Duc d'Orleans, Paris, till 1793; sold later to Payne Knight.

Exh.: British Institution, London, 1815, No. 40; Royal Academy Winter, London, 1882, No. 101; 1912, No. 51.

Lit.: *Hofstede de Groot*, vol. vi, No. 91.

Engraved by Guttenberg in the *Orléans Gallery*; engraved in mezzotint by MacArdell; etched by Denon.

PORTRAIT OF REMBRANDT (345)

Lent by the MUSEUM OF FINE ARTS, LEIPZIG.

HEAD and shoulders, seen full face, the upper part of the face being shadowed by a broad black cap. The sitter is a little over forty.

Wood. 10¼ × 8¼ in. (26 × 21 cm.).

Coll.: Otto, Leipzig; Claus, Leipzig; presented with this collection to the town as a C. E. W. Dietrich, 1860.

Exh.: Amsterdam, 1898, No. 81.

Lit.: *Hofstede de Groot*, vol. vi, No. 548.

The picture has been considered until now as a self-portrait by Rembrandt. An attribution to Carel Fabritius has been suggested by Mr. F. Schmidt-Degener, Dr. W. Martin, and others. The portrait in that case must have been painted when Fabritius was a pupil of Rembrandt.

PLATE LVIII

JACOB VAN RUISDAEL

1628/9 Haarlem—Amsterdam 1682

THE CASTLE OF BENTHEIM (95) PLATE LVIII

Lent by SIR OTTO BEIT, Bart.

THE castle stands on the summit of a wooded hill, to the left, on the slope of which lies the village of Bentheim half hidden in the trees. Signed on the left with the monogram: *J v R*, and dated 1653.

Canvas. 44 × 57½ in. (112 × 146 cm.).

According to the tradition recorded by Smith, it was painted expressly for the Count of Bentheim, in whose family it remained until the French invasion (1792–94), about which time it was taken to Paris and thence to England, becoming the property of William Smith, M.P. In a Bristol collection (*Buchanan*, vol. ii, 360); in the Coll. of Thomas Kebble, Green Trees, near Tonbridge, Kent, 1835; sold by auction, Christie's, June 2, 1856, No. 54. Coll.: John Walter, Bearwood; Alfred Beit, London.

Exh.: British Institution, London, 1815, No. 94; Manchester, 1857, No. 708; Leeds, 1868, No. 792.

Lit.: *Hofstede de Groot*, vol. iv, No. 25; W. Bode, *Catalogue of the Beit Collection*, 1913, No. 50.

Repr.: *Souvenir*.

A ROUGH SEA (100)

Lent by SIR OTTO BEIT, Bart.

A STORMY sky and choppy sea. In the foreground, a vessel with a large sail and flying the Dutch flag. In the distance other vessels; on the horizon, left, churches and other buildings. Signed on the left at the bottom: *J. v. Ruisdael.*

Canvas. 42½ × 49¾ in. (108 × 126 cm.).

Coll.: R. Forster, London. Chandos Read and others Sale, London, July 23, 1895, No. 70. Alfred Beit Collection, London.

Exh.: Manchester, 1857, No. 958; Royal Academy Winter, London, 1908, No. 57.

Lit.: *Waagen*, ii, 452; *Hofstede de Groot*, vol. iv, No. 957; W. Bode, *Catalogue of the Beit Collection*, 1913, No. 51.

Repr.: *Souvenir*.

JACOB VAN RUISDAEL (*continued*)

LANDSCAPE (145) PLATE LIX

Lent by PROVOST AND FELLOWS OF WORCESTER COLLEGE, OXFORD.

BEYOND a pool in the foreground, a road leads past a cornfield at the edge of a wood. Sheep and small figures on and near the road. Large masses of cloud in the sky. Signed on the right at the foot: *J. V. Ruisdael.*

Canvas. 41½ × 58½ in. (105·5 × 148·5 cm.).

Exh.: Manchester, 1857, No. 711; Royal Academy Winter, 1902, No. 100; Agnew's, London, 1924.

Lit.: *Waagen*, iii, 50; *Hofstede de Groot*, vol. iv, No. 121.

A WATER-MILL (168)

Lent by LORD SWAYTHLING.

ON the right, a water-mill, with two men raising the sluice-gate. Background of trees, with distant landscape on the left. Signed to the right on a stone: *V Ruisdael.*

Wood. 21½ × 27 in. (54·5 × 68·5 cm.).

Sales: P. J. F. Vrancken of Lockeren, Antwerp, May 15, 1838, No. 3; Charles Brind, London, May 12, 1849, No. 69; George Field, London, June 10, 1893, No. 32.

Exh.: Manchester, 1857, No. 957; Royal Academy Winter, London, 1871, No. 64, and 1888, No. 111; Guildhall Art Gallery, London, 1894, No. 48.

Lit.: *Hofstede de Groot*, vol. iv, Nos. 152 and 171.

VIEW OF HAARLEM (176) PLATE LX

Lent by the ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE.

AN extensive view, from the dunes near Overveen. On the meadow in the centre long pieces of linen are spread out to bleach. In the distance are seen the roofs and church towers of Haarlem. Signed below on the right: *J. v. Ruisdael.*

Canvas. 21⅞ × 24¾ in. (55·5 × 63 cm.).

Gerrit Muller Sale, Amsterdam, April 2, 1827, No. 59.

Lit.: *Hofstede de Groot*, vol. iv, No. 65.

Repr.: *Souvenir.*

This picture is one of the best examples of the numerous pictures which Ruisdael painted from this viewpoint.

PLATE LXI

JACOB VAN RUISDAEL (*continued*)

VIEW OF NAARDEN, MUIDERBERG, AND THE ZUIDER ZEE (190)

Lent by the CASTLE ROHONCZ COLLECTION (HUNGARY).

AN extensive view in Holland, near Naarden. The massive church tower of this village is seen in the farther middle distance, rising above the trees. To the right is seen the shore of the Zuider Zee. A shaft of light falling in the centre foreground. Signed at the bottom on the left: *I. Ruisdael 1647.*

Wood. 13¾ × 26 in. (35 × 66 cm.).

Coll.: Duke of Westminster; Lady Theodora Guest.

THE WINDMILL NEAR WYK BY DUURSTEDE (207) PLATE LXI

Lent by the MUNICIPALITY OF AMSTERDAM (on loan to the Rijksmuseum).

THE mill stands to the right on the bank of the river. In the distance, a view of the episcopal palace of Wyk. Sailing-vessels on the river, left. Signed on the right at the foot: *Ruisdael.*

Canvas. 32⅞ × 39½ in. (83·5 × 100·5 cm.).

J. Noé Sale, 1841. A Van der Hoop Collection, Amsterdam. Bequeathed to the town in 1854.

Exh.: Dutch Exhibition, Paris, 1921, No. 91.

Lit.: *Hofstede de Groot*, vol. iv, No. 105.

Repr.: *Souvenir.*

COAST SCENE WITH EGMOND AAN ZEE (225)

Lent by DR. A. F. PHILIPS.

FROM the foreground a rough road leads between sand dunes to the village, dominated by a high church tower, at the time before the greater part was washed away. The shore is covered with various figures, fishermen, huts, and boats.

Canvas. 33⅞ × 51 in. (86 × 129·5 cm.).

Sale at Amsterdam, June 8, 1863, No. 48.

Lit.: *Hofstede de Groot*, vol. iv, No. 52.

SALOMON VAN RUYSDAEL

c. 1600—Haarlem—1676

RIVER SCENE (62)

Lent by BARON BRUNO SCHRÖDER.

ROWING-BOATS and sailing-vessels on a broad river. To the left, among high trees, are seen two towers of a castle. Signed on the left on a rowing-boat: *S. Ruysdael 1641.*

Canvas. 27 × 40 in. (68·5 × 101·5 cm.).

RIVER SCENE (173)

Lent by EDWARD SPEYER.

A VIEW along a broad river, with flat country on each side. In the foreground are two rowing-boats, and beyond two sailing-vessels. Cattle are seen standing in the water close to the farther bank. Signed in the centre at the bottom: *S. v. Ruysdael 1663.*

Canvas. 17½ × 23 in. (44·5 × 58·5 cm.).

Exh.: Royal Academy Winter, 1910, No. 87.

WINTER SCENE NEAR ALKMAAR (180)

Lent by ANTON JURGENS.

A FROZEN canal fills the foreground. In the distance the city of Alkmaar and the cathedral; on the left the city gate, called Friesche Poort, with turrets. On the ice in the foreground a two-horse sleigh in front of a red-covered tent. On the right, three horsemen approaching by a road, beyond which is a second canal. In the middle foreground a group of children have fallen on the ice. Signed on the trough: *S. v. Ruysdael 1656.*

Canvas. 31¼ × 43½ in. (79·5 × 110·5 cm.).

Coll.: P. A. B. Widener and J. E. Widener, Philadelphia.

Exh.: Hudson-Fulton Celebration, New York, 1909, No. 122.

Lit.: C. Hofstede de Groot and W. R. Valentiner, *Catalogue of the P. A. B. Widener Collection*, i, 1913.

WINTER SCENE (183) PLATE LXII

Lent by H. E. TEN CATE.

ON a frozen river are numerous skaters; several horse sleighs are in front of two tents standing to the left. Signed on the back of the sleigh in the centre: *S.V.R.*, and dated 1653.

SALOMON VAN RUYSDAEL (*continued*)

Canvas. 29½ × 43¼ in. (75 × 110 cm.).

Coll.: King Leopold II of Belgium; August Janssen, Amsterdam.

Lit.: *XIII Catalogue of the Goudstikker Collection*, Amsterdam, 1919, No. 113.

Repr.: *Souvenir*.

A RIVER LANDSCAPE (185)

Lent by SIR OTTO BEIT, Bart.

On the right, a shady road, with numerous figures, leads past a farmhouse and along the bank of a wide river. On the left, a ferry-boat, laden with people and cattle, is crossing to the opposite bank. Signed on the boat: *S. v. Ruysdael.*

Canvas. 41½ × 59 in. (105·5 × 150 cm.).

Lit.: W. Bode, *Catalogue of the Beit Collection*, 1913, No. 54.

Repr.: *Souvenir*.

RIVER LANDSCAPE (251)

Lent by MRS. HENRY OPPENHEIMER.

In the middle distance to the left, on a large river with a few rowing-boats and fishing-sloops, lies a town, dominated by the high spire and the roof of a church. Signed to the left on the boat with the monogram: *S V R 1667.*

Wood. 23¼ × 32¼ in. (59 × 82 cm.).

Coll.: Max Kann and Rodolphe Kann, Paris.

Lit.: W. Bode, *Catalogue of the Rodolphe Kann Collection*, No. 83.

A RIVER LANDSCAPE (501)

Lent by LADY DETERDING.

On the river, to the left, rowing-boats and sailing-vessels. On the bank, to the right, are tall trees with houses and a village church. In the distance, the town of Deventer. Signed to the left on the boat: *S.V.R. 1645.*

Canvas. 43 × 59 in. (109 × 150 cm.).

Sale: Marczell von Nemes, of Munich, Amsterdam, November 13, 1928, No. 64.

PIETER SAENREDAM

1597 Assendelft—Haarlem 1665

INTERIOR OF THE CHURCH AT ASSENDELFT (46)

Lent by the MUNICIPALITY OF AMSTERDAM (on loan to the Rijksmuseum).

VIEW of the nave, looking towards the west door, during Divine service. In the foreground is seen the tombstone on the grave of the artist's father. Signed and inscribed in the left foreground:

dit is de kerck tot Assendelft, een dorp in holandt, Bay
pieter saenredam, dese geschildert int jaer 1649 den 2 October

The figures are painted by A. van Ostade.

Wood. 19¾ × 29½ in. (50 × 75 cm.).

Coll.: Jo. de Vries, 1848; Van der Hoop, Amsterdam.

Lit.: H. Jantzen, *Das Niederländische Architekturbild*, 1910, No. 412; *Bulletin van den Nederl. Oudheidkundigen Bond*, 2nd serie, xiii (1920), 181.

Repr.: *Souvenir*.

The original drawing by P. Saenredam for this picture, dated 1643, is in the State Office for the Monuments of Art, The Hague.

THE CHURCH OF ST. MARY, UTRECHT (47)

Lent by ANTON JURGENS.

THE façade seen from the west, against a blue-grey sky.

Wood. 25¾ × 20¼ in. (65·5 × 51·5 cm.).

Six Sale, Amsterdam, October 16, 1928, No. 42.

Exh.: Six Exhibition, Amsterdam, 1900, No. 130; Utrecht, 1894, No. 174.

An original drawing by P. Saenredam, dated 1636, gives nearly the same view as in this picture (reproduced in Hofstede de Groot, *Utrechtsche Kerken*, 1899, pl. xii).

VIEW OF THE CHURCH OF ST. MARY, UTRECHT (57)

Lent by the BOYMANS MUSEUM, ROTTERDAM. PLATE LXIII

THE church is on the right. Beyond a square, in which men and women are walking about and children playing, the tower of the cathedral rises behind houses. Signed: *Pieter Saenredam fecit 1662.*

Wood. 43½ × 54¾ in. (110·5 × 139 cm.).

M. Röell-Hodshon Sale, Amsterdam, April 25, 1872.

PIETER SAENREDAM (*continued*)

Lit.: *Bulletin van den Nederlandschen Oudheidkundigen Bond*, N.S. iii, 1910, 18; Hofstede de Groot, *Utrechtsche Kerken*, 1899, pl. xiii; H. Jantzen, *Das Niederländische Architekturbild*, 1910, No. 418.

Repr.: *Souvenir*.

The original drawing of the same view, by P. Saenredam, dated 1636, is in the Teyler Museum, Haarlem.

INTERIOR OF THE CHURCH OF ST. CATHERINE, UTRECHT (72)

Lent by VISCOUNT BEARSTED.

VIEW of the nave, with the choir beyond.

Canvas. 48 × 39 in. (122 × 109 cm.).

An original drawing by P. Saenredam, dated 1636, in the Municipal Archives at Utrecht, gives nearly the same view as in this picture (reproduced in Hofstede de Groot, *Utrechtsche Kerken*, 1899, pl. xxv).

HERMAN SAFTLEVEN

c. 1609 Rotterdam—Utrecht 1685

MOUNTAINOUS LANDSCAPE (502a)

Lent by the TRUSTEES OF THE BOWES MUSEUM, BARNARD CASTLE.

BY the side of a pathway leading over a rude wooden bridge, through a narrow valley between high mountains, a group of travellers is resting. Signed on the right at the bottom with the monogram: *HS, 1681*.

Canvas. 13¾ × 18¾ in. (35 × 47·5 cm.).

Coll.: Conde de Quinto, Spain.

DIRCK DIRCKSZ SANTVOORT

1610—Amsterdam—1680

PORTRAIT OF WILLEM VAN LOON (364)

Lent by JONKHEER W. H. VAN LOON.

THREE-QUARTER length, turned to the left, looking towards the spectator. Holds in his right hand a golden chain with a medallion bearing the monogram '*W.V.L.*' Signed on the left: *D. D. Santvoort fe*. Inscribed to the right: *Aeta. 30 mense, 1636*.

DIRCK DIRCKSZ SANTVOORT (*continued*)

Wood, oval. 24⅜ × 20 in. (62 × 51 cm.).

Has been in the continuous possession of the Van Loon family.

Exh.: Portrait Exhibition, The Hague, 1903, No. 117; Children's Portrait Exhibition, Amsterdam, 1910, No. 37; Amsterdam. 1925,

Willem van Loon (1633–95), here represented at the age of two and a half years, became a burgomaster of Amsterdam.

HERCULES SEGHERS

1590/1 Amsterdam—Haarlem—Utrecht—Amsterdam c. 1640

MOUNTAINOUS LANDSCAPE (50) PLATE LXIV

Lent by the ROYAL GALLERY OF ANCIENT ART (UFFIZI), FLORENCE.

ON the right, steep rocky cliffs with small trees at their foot. To the left and centre a view over a plain, with a lake and a town in the middle distance. Mountains on the horizon. Heavy clouds in the sky.

Canvas on wood. 21 × 38⅛ in. (53 × 97 cm.).

Exh.: Dutch Exhibition, Rome, 1928, No. 111.

Lit.: *Oud Holland*, xvi, 1898, p. 9.

Repr.: *Souvenir*.

VIEW OF BRUSSELS (807)

Lent by DR. R. VON KÜHLMANN.

THE view is taken from the north-west. In the centre lies the cathedral of St. Gudule.

Wood. 9⅝ × 15⅜ in. (24·5 × 39 cm.).

Exh.: Frankfort-on-Main, 1925, No. 213.

Lit.: Hofstede de Groot, *Oude Kunst*, i, 1916, p. 89, giving topographical details; W. Bode, *Repertorium für Kunstwissenschaft*, xlvii, 1926, 259; O. Götz, G. Swarzenski, and A. Wolters, *Ausstellung von Meisterwerken alter Malerei aus Privatbesitz, Sommer* 1925, Frankfort-on-Main, 1926, No. 190, pl. lxxxv.

PLATE LXV

JAN STEEN

1626 Leyden—The Hague—Delft—Haarlem—Leyden 1679

THE DISSOLUTE FAMILY (177)

Lent by the DUKE OF WELLINGTON.

THE drunken mother has fallen asleep at the table. A boy steals her money. The father, who is smoking, rests his foot on the lap of a young courtesan, who offers him a glass of wine. In the background a fiddler smiles at the servant-girl, who has stolen a necklace. A monkey has climbed upon the canopy of a bed and plays with the weights of a clock. Through a half-opened door is seen the kitchen, in which an unwatched piece of roast meat has fallen into the fire. On the floor in the foreground lie cards, oyster-shells, the smoker's hat, a dish with a ham, which a dog is eating on the sly, and a tablet with an inscription: 'Bedurfve huishouw' (dissolute household). The consequences of such life are indicated by a birch, an empty purse, and a clapper (used by people with contagious diseases to give warning), resting on a tub, which hangs from the ceiling. Signed upon the tablet lying on the floor: *J. Steen.*

Canvas. 30⅜ × 34½ in. (77 × 87·5 cm.).

Sales: P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 96; W. Rijers, Amsterdam, September 21, 1814, No. 143.

Exh.: British Institution, 1821, No. 44; 1831, No. 150; 1845, No. 48; Royal Academy Winter, London, 1886, No. 90; Jan Steen Exhibition, London (Dowdeswells), 1909, No. 11.

Lit.: *Waagen*, ii, 273; *Hofstede de Groot*, vol. i, No. 109; *Pictures and Sculpture at Apsley House*, 1901, No. 73, p. 20; A. Bredius, *Jan Steen*, 1927, pl. xvii.

Repr.: *Souvenir.*

THE MORNING TOILET (178)

PLATE LXV

Lent by H.M. THE KING. From Buckingham Palace.

THROUGH a stone archway framed by two columns is seen a bedroom. On the end of the bed sits a young woman, who is drawing on her right stocking, and looks straight out of the picture. On the bed beside her is a dog asleep. Signed and dated on the columns: *J. Steen, 1663.*

Wood. 25¾ × 21 in. (65·5 × 53 cm.).

Sales: D. Fiers Kappeyne, Amsterdam, April 25, 1775; G. F. J. de Verhulst, Brussels, August 16, 1779. Bought in Paris by M. Delahante, and sold to George IV in 1821.

Exh.: British Institution, London, 1826, No. 32; 1827, No. 37; Royal Academy Winter, 1878, No. 120.

Lit.: *Waagen*, ii, 10; *Hofstede de Groot*, vol. i, No. 340; Lionel Cust, *The Royal Collection of Paintings*, vol. i (1905); A. Bredius, *Jan Steen*, 1927, pl. lxx.

Repr.: *Souvenir.*

Compare No. 198.

JAN STEEN (*continued*)

THE OLD FOLK SING, THE YOUNG FOLK CHIRP. (182)

Lent by the ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE. PLATE LXVI

A MERRY party are assembled singing round a table. On the left is seen the artist's wife holding a glass, which a young man fills for her. On the right, the artist is teaching his son Thaddeus to smoke. In the centre the old grandmother is singing. She holds a sheet of paper inscribed with the verse:

Soo voorgesongen, soo nagepepen,
Dat is al lang gebleken.
ick singh u voor, dus volcht ons naer,
van jongs af aen tot hondert yaer.

[*As we lead, so you must chirp*
It's a law the whole world knows
I lead, all follow suit
From baby to centenarian.]

Signed on the left, on the wall: *J. Steen fect.*

Canvas. 51½ × 63 in. (131 × 160 cm.).

Baroness van Lynden, *née* Countess Thoms, Sale, Warmond, July 16, 1816, No. 35. Galerie Steengracht at The Hague; sold in Paris, June 9, 1913, No. 70.

Exh.: Dutch Exhibition, Paris, 1921, No. 100; Jan Steen Memorial, Leyden, 1926, No. 9.

Lit.: *Hofstede de Groot*, vol. i, No. 529; A. Bredius, *Jan Steen*, 1927, pl. xlix; F. Schmidt-Degener and H. E. van Gelder, *Jan Steen*, 1927, pl. xxxiv.

Repr.: *Souvenir.*

THE PHYSICIAN'S VISIT (184)

Lent by SIR JOSEPH DUVEEN, Bart.

THE physician is writing a prescription for a young woman, who lies in bed behind him. The nature of her complaint is suggested by a picture of a love-scene, which hangs on the wall. The mother, standing beside the physician, looks at him with a meaning smile. Near her are the father and a boy holding a syringe. Above the door is a figure of Cupid. A piece of paper lying on the floor is inscribed: 'Hyr baet geen medisijn, want het is minnepyn' ('Here medicine is useless, since it is love-sickness'). Signed on the paper: *J. Steen.*

Wood. 24 × 19½ in. (61 × 49·5 cm.).

M. van Noort Sale, Lisse, April 29, 1845. Coll.: Baron Verstolk van Soelen, The Hague; Earl of Northbrook, London.

PLATE LXVII

JAN STEEN (*continued*)

Exh.: Royal Academy Winter, London, 1870, No. 15; 1889, No. 80; Jan Steen Exhibition (at Dowdeswells), London, 1909, No. 12.

Lit.: *Waagen*, ii, 184; *Hofstede de Groot*, vol. i, No. 136; A. Bredius, *Jan Steen*, 1927, pl. xxxv.

LIGHT COME, LIGHT GO (186)

PLATE LXVII

Lent by D. G. VAN BEUNINGEN.

IN a handsomely furnished room a spendthrift sits at a table before the fireplace with an oyster in his hand. A young woman offers him wine, and an old woman is opening an oyster for him. Behind the young woman a man-servant is looking critically at the group. On the left, a boy is pouring liquor into a can. Above the large stone chimney-piece, adorned with reliefs, is a figure of Fortune, standing on a die, which rests upon a winged egg; also a sea-piece with sinking ships. The reference is to the fragility and inconstancy of fortune. Below Fortune an inscription: 'Soo gewonnen soo verteerd' ('Light come, light go'). To the left is seen an adjacent room, in which two men are playing backgammon. Signed and dated on the chimney-piece: *J Steen 1661.*

Wood. 31 × 41 in. (79 × 104 cm.).

Coll.: T. H. Hope; Lord Francis Pelham Clinton Hope at Deepdene; L. Neumann, London.

Exh.: British Institution, 1815, No. 43; Manchester, 1857, No. 936; Royal Academy Winter, London, 1881, No. 104; 1907, No. 67; South Kensington Museum, London, 1891, No. 11; Dutch Exhibition, Paris, 1921, No. 102; Jan Steen Memorial Exhibitions, London (Dowdeswells), 1909, No. 24; Leyden, 1926, No. 26.

Lit.: *Waagen*, ii, 118; *Hofstede de Groot*, vol. i, No. 854; A. Bredius, *Jan Steen*, 1927, pl. xxxviii; F. Schmidt-Degener and H. E. van Gelder, *Jan Steen*, 1927, pl. xi.

Repr.: *Souvenir.*

Etched by P. J. Arendzen in *Masterpieces of Dutch Art in English Collections.*

A version, different in details, signed and dated 1660, is in the Collection of the Earl of Lonsdale, Lowther Castle (*Hofstede de Groot*, vol. i, No. 856).

THE VISIT OF THE DOCTOR (188)

Lent by the DUKE OF WELLINGTON.

THE physician feels the pulse of a young girl. The mother, standing on the left, holds a testing-glass. A boy, sitting on the floor and playing with a bow and arrows, symbolizes Cupid. This, and a picture of Venus and Adonis on the wall, are allusions to the love-sickness of the girl. On the wall to the right is a painting of a laughing mulatto by Frans Hals. Signed on a step which leads to the adjacent room: *J Steen.*

JAN STEEN (*continued*)

Wood. 18¾ × 16¼ in. (47·5 × 41·5 cm.).

Sales: J. P. Wierman, Amsterdam, August 18, 1762, No. 40; Amsterdam, July 4, 1798, No. 90; Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 203; the dowager Boreel, Amsterdam, September 23, 1814, No. 19; Lapeyrière, Paris, April 14, 1817.

Exh.: British Institution, 1818, No. 19; Royal Academy Winter, London, 1885, No. 75; Jan Steen Exhibition, London (Dowdeswells), 1909, No. 30.

Lit.: *Waagen*, ii, 298; *Hofstede de Groot*, vol. i, No. 137; *Pictures and Sculpture at Apsley House*, 1901, No. 89, p. 39; A. Bredius, *Jan Steen*, 1927, pl. xxxiii.

A GIRL WITH OYSTERS (191)

PLATE LXVIII

Lent by LADY DETERDING.

At a table to the right sits a girl whose figure is turned to the left. On the table are some oysters, one of which she is seasoning while she looks towards the spectator. In the background, through an open door, is the kitchen, in which a man and a woman are opening oysters. Signed above the door with the initials: *I. S.*

Wood, arched top. 8¼ × 5¾ in. (20·5 × 14·5 cm.).

P. Loquet Sale, Amsterdam, September 22, 1783, No. 349. Coll.: Van Winter, Six van Hillegom, J. Six, all at Amsterdam. Six Sale, Amsterdam, October 16, 1928, No. 45.

Exh.: Six Exhibition, Amsterdam, 1900, No. 140.

Lit.: *Hofstede de Groot*, vol. i, No. 853.

THE EFFECTS OF INTEMPERANCE (192)

PLATE LXIX

Lent by VISCOUNT ALLENDALE.

The effects of intemperance, represented by a dissolute family of seven figures, assembled on the steps of the entrance to a house. The mother is dozing in her chair, apparently overcome by drink, her pipe falling from her relaxed hand. A boy steals her money. A servant-girl kneeling before her offers a glass of wine to a parrot. On the further side of this group are two boys and two girls; one of the former is tempting a kitten to eat a pie which a girl holds out; the other boy is casting roses to a pig. In the background, to the right, is seen the father of the family, sitting in an arbour with a courtesan. The consequences of such life are indicated by a birch, a crutch, and a clapper, used by people with contagious diseases to give warning, all lying in a basket, which hangs on the wall. Signed in the middle on the step: *J. Steen.*

Wood. 30 × 42 in. (76 × 107 cm.).

Imported into England by Chaplin from Amsterdam, 1829. Sales: T. Emmerson, London, May 2, 1829, No. 116; Ch. Brind, London, May 12, 1849, No. 58. Coll.: A. W. Delafield; P. Norton; H. A. J. Munro, London.

PLATE LXX

JAN STEEN (*continued*)

Lit.: *Waagen*, ii, 138; A. Bredius, *Jan Steen*, 1927, pl. xviii.

A copy, on canvas, 43 × 54 in., mentioned by *Hofstede de Groot*, vol. i, No. 111, formerly in the P. A. B. Widener Coll. at Philadelphia, is in the D. A. J. Kessler Coll., London.

THE GALLANT (194)

Lent by LORD SWAYTHLING.

IN an interior two women sit by the fireplace, looking at an old man, who with hat in hand makes them a bow. A young man, probably Jan Steen himself, standing by the fire, looks on with a smile. Signed on the chimney: *J. Steen.*

Wood. 15¾ × 13¾ in. (40 × 35 cm.).

Marquess of Camden Sale, London, June 12, 1841, No. 51; Charles Bredel Coll., London, 1842; George Barclay Field Sale, June 10, 1893, No. 34.

Exh.: Royal Academy Winter, 1894, No. 94; Jan Steen Memorial Exhibitions, London (Dowdeswells), 1909, No. 17; Leyden, 1926, No. 66.

Lit.: *Waagen*, ii, 290; *Hofstede de Groot*, vol. i, No. 421; A. Bredius, *Jan Steen*, 1927, pl. lxxxv; F. Schmidt-Degener and H. E. van Gelder, *Jan Steen*, 1927, pl. xxxi.

Engraved in mezzotint by J. Stolker.

Exactly the same composition, painted in monochrome on paper, slightly enlarged at top and bottom, is in the National Gallery, London (No. 1378). According to Dr. W. Martin this is a preparatory sketch by J. Stolker (1724–85) for his mezzotint after the original here exhibited (*Zeitschrift für bildende Kunst*, 1927–8, 340).

THE TIRED TRAVELLER (195)

PLATE LXX

Lent by VISCOUNT BEARSTED.

IN front of a country inn a traveller sits on a barrel under the shade of a vine-covered trellis. On the table before him is a freshly gathered rose, apparently intended for the pretty girl who offers him a glass of wine. The man regards her so intently that he leaves the wine unnoticed. Signed in the centre at the bottom: *J. Steen.*

Wood. 12½ × 10 in. (32 × 25 cm.).

Formerly in the Collection of the Duke of Valentinois. Sales: J. F. Tuffen, London, April 11, 1818, No. 100; Sir Simon H. Clarke, Bart., London, May 9, 1840, No. 100. Coll.: Henry Bevan, London, 1842; Alfred de Rothschild, London.

Exh.: British Institution, 1819, No. 107; Jan Steen Memorial, Leyden, 1926, No. 63.

Lit.: *Hofstede de Groot*, vol. i, No. 668; *Zeitschrift für bildende Kunst*, 1927–8, p. 332.

A version with variations in the Montpellier Museum.

JAN STEEN (*continued*)

A YOUNG WOMAN PUTTING ON HER STOCKING (198)

Lent by I. DE BRUIJN.

SEATED, on the left, on a bed, on the pillows of which a dog is asleep. Beside the bed, left, a chair on which is a candle. Signed on the chair: *J. Steen.*

Wood. 14¼ × 10½ in. (36 × 26·5 cm.).

Coll.: Gerard Braamkamp, Amsterdam. H. A. Bauer Sale, Amsterdam, September 11, 1820, No. 124. Coll.: Hargreaves, Liverpool; Gritton; Michel. E. Secrétan Sale, Paris, July 1, 1889, No. 163; R. Kann, Paris; M. Bromberg, Hamburg.

Exh.: Jan Steen Memorial, Leyden, 1926, No. 30.

Lit.: *Hofstede de Groot*, vol. i, No. 342; Ch. Sedelmeyer, *Catalogue of 300 Paintings*, 1898, No. 195; A. Bredius, *Jan Steen*, 1927, pl. lxxi; F. Schmidt-Degener and H. E. van Gelder, *Jan Steen*, 1927, pl. xxxviii.

This figure reappears in the more elaborate composition, No. 178.

THE COCKFIGHT (199)

Lent by the MARQUESS OF BUTE.

IN the foreground twelve persons are watching a cockfight. A youth kneels on the ground, holding a wounded and defeated bird, at which a boy looks sadly. Behind him a woman converses with a peasant. On the left an elderly man stretches out his hand to receive payment of the bet that he has won from the boy. Signed to the left with the representation of a stone (in Dutch *Steen*), and falsely to the right: *J. Steen.*

Canvas. 35½ × 46 in. (90 × 117 cm.).

Sales: E. van Dishoek, The Hague, June 9, 1745, No. 18; W. Lormier, The Hague, July 4, 1763, No. 246.

Exh.: Royal Academy Winter, London, 1893, No. 83.

Lit.: *Waagen*, iii, 477; *Hofstede de Groot*, vol. i, No. 745.

THE WEDDING PARTY (204)

Lent by the DUKE OF WELLINGTON.

IN the background of a room is a large table covered with a white cloth, upon which are the remains of a meal. The bride and the bridegroom sit on the farther side of the table, and receive the congratulations of the guests. To the right are musicians playing. In the foreground a jovial man sits on the floor holding a jug in one hand and a wooden vessel in the other. To the left, a mother with a child at her breast and a man climbing on to the table. Signed at the bottom in the middle: *J. Steen 1667.*

JAN STEEN (*continued*)

Canvas. 38½ × 60⅜ in. (98 × 154·5 cm.).

Sales: At The Hague, April 24, 1737, No. 7; A. M. Hogguer, Amsterdam, August 18, 1817, No. 78; Le Rouge, Paris, 1818.

Exh.: British Institution, 1821, No. 82; 1848, No. 15; 1856, No. 15; Royal Academy Winter, London, 1888, No. 59; Jan Steen, London (Dowdeswells), 1909, No. 8.

Lit.: *Hofstede de Groot*, vol. i, No. 462; *Pictures and Sculpture at Apsley House*, 1901, No. 67, p. 40.

THE MARRIAGE AT CANA (206)

Lent by SIR OTTO BEIT, Bart.

IN a large vaulted hall the wedding guests are seated at a table, at the far end of which the bride and the bridegroom sit beneath a canopy. The stout host raises his glass to a guest, who is turning to go, pulled by his wife, but held back by a friend seizing his doublet. In the centre Christ is in the act of turning the water into wine. The miracle is realized only by a small number of the numerous figures who fill the scene. Signed to the left on the barrel: *I H S* (=Jan Havicksz Steen).

Wood. 24¾ × 32 in. (63 × 81 cm.).

Sales: A. van Hoek, Amsterdam, April 7, 1706; Bicker and Wijckersloot, Amsterdam, July 19, 1809, No. 51; De la Hante, London, June 2, 1814, No. 37; Anonymous, London, 1815; Constantin, Paris, 1829; Nieuwenhuys, London, May 11, 1833, No. 117. Lord Northwick, May 24, 1838, No. 100; J. Walter Coll., Bearwood.

Exh.: Manchester, 1857, No. 946; Royal Academy Winter, 1882, No. 55; Burlington Fine Arts Club, 1900, No. 44; Jan Steen Memorial, Leyden, 1926, No. 23.

Lit.: *Waagen*, iii, 207, and *Suppl.* 296; *Hofstede de Groot*, vol. i, No. 48; W. Bode, *Catalogue of the Beit Coll.*, 1913, No. 57; A. Bredius, *Jan Steen*, 1927, pl. xii; F. Schmidt-Degener and H. E. van Gelder, *Jan Steen*, 1927, pl. vii.

Repr.: *Souvenir*.

THE WRATH OF AHASUERUS (208)

Lent by K. W. BACHSTITZ.

IN a wide marble hall the king has risen violently from the table, at which he was taking his meal in the company of Esther and Haman, causing by his vehemence a superb peacock-pasty to slip from the table. He is menacing with his outstretched fist Haman, who turns away in fear, as Esther apparently accuses him of his treachery (*Esther* vii. 6, 7). The broken stem-cup of Ming porcelain bears an unusual mark. Signed on the left at the bottom: *J. Steen*.

JAN STEEN (*continued*)

Canvas. 50 × 65 in. (126·5 × 165 cm.).

R. Pickfatt Sale, Rotterdam, April 12, 1736, No. 44. Coll.: Hankey, Hastings; R. Kann, Paris.

Exh.: Jan Steen Memorial, Leyden, 1926, No. 48.

Lit.: *Hofstede de Groot*, vol. i, No. 18; Ch. Sedelmeyer, *Catalogue of 100 Paintings*, 1899, No. 54; F. Schmidt-Degener and H. E. van Gelder, *Jan Steen*, 1927, pl. xxi.

BACKGAMMON PLAYERS IN A TAVERN (209)

Lent by D. A. J. KESSLER.

IN the middle of a room three men play backgammon. In the background another man drinking. On the left sits an old man jesting with a girl, who is carrying a glass of wine and is trying to get away from him. Signed below on the right: *J. Steen.*

Wood. 24¼ × 27½ in. (62 × 70 cm.).

Sales: Helsleuter of Amsterdam, Paris, January 25, 1802; General Verdier, Paris, 1816; Comte Pourtalès, Paris, 1826; Major Dunn, London, 1828; Richard Foster of Clewer Manor, London, June 3, 1876, No. 10; E. Baring, London, May 3, 1884, No. 68. Coll.: W. D. James, London.

Exh.: Royal Academy Winter, London, 1885, No. 106; Jan Steen Memorial, Leyden, 1926, No. 47.

Lit.: *Waagen*, ii, 452; *Hofstede de Groot*, vol. i, Nos. 718 and 725. F. Schmidt-Degener and H. E. van Gelder, *Jan Steen*, 1927, pl. xxxvii.

A copy, with slight alterations, was in the John G. Johnson Collection at Philadelphia.

ANTONY AND CLEOPATRA (210)

Lent by A. W. M. MENSING.

IN the centre sits Cleopatra drinking a glass of vinegar in which a pearl is dissolved. In her right hand she holds another pearl. On the right Antony is sitting, with a crown of laurel round his head, perplexed by such wilful waste, the result of a wager as to which of them could give the most expensive dinner. Further to the right sits a philosophical-looking old man (perhaps L. Plancus, who was the arbiter in this wager), pointing to what is happening and giving his opinion to a soldier near him. On the left servants are bringing in food. Courtiers and negro-servants are behind the table. In the right-hand corner Jan Steen himself is seen with a glass in his hand. In the background, a curtain and a view of a garden with palace-buildings. In clouds above, a Cupid with an arrow. The scene is described by Pliny, *Hist. Nat.*, ix, 58. Signed on the left at the bottom: *J. Steen.*

Canvas. 44½ × 75¾ in. (113 × 192·5 cm.).

JAN STEEN (*continued*)

Sales: Probably Sir Joshua Reynolds, London, March 12, 1795, No. 53; Marchioness of Thomond, London, May 19, 1821, No. 54; Harry Philipps' Coll., London; Hickman Sale, London, May 17, 1856, No. 94; Lord Ribblesdale, London, 1867 (bought in). Coll.: Lord Ribblesdale, London.

Exh.: Dutch Exhibition, Madrid, March, 1921; Copenhagen, 1922, No. 122.

Lit.: *Hofstede de Groot*, vol. i, No. 86 a and 86 b; *Les Arts*, May, 1911; A Bredius, *Jan Steen*, 1927, pl. xiv.

Another picture by Jan Steen, treating the same subject, but quite different in composition and size, dated 1667, has been since 1789 in the University Museum at Göttingen. The present version was perhaps suggested to the master by D. van Kouwenhoven's tragedy *Cleopatra*, performed in Holland in 1669.

THE VILLAGE WEDDING (216)

Lent by A. J. M. GOUDRIAAN.

THE bride, before whom flowers are being strewn, meets the bridegroom in front of his house. The bridegroom is just arriving behind his father, who kisses her amid the applause of the crowd. Signed (falsely) on the right below: *I S.*

Canvas. 20 ×26 in. (51 ×68 cm.).

David Ietswaart Sale, Amsterdam, April 22, 1749, No. 88.

Exh.: Jan Steen Memorial, Leyden, 1926, No. 42.

Lit.: *Hofstede de Groot*, vol. i, No. 471.

A sketch for the picture, painted in monochrome, at Goudstikker's, Amsterdam (*Zeitschrift für bildende Kunst*, 1927–8, pp. 330–4).

MERRY-MAKING IN A DUTCH GARDEN (220)

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

IN the foreground, within a space enclosed by a marble balustrade, and in front of a pavilion to the right, a number of ladies and gentlemen are indulging in music, drinking, and merry-making.

Wood. 25 ×18½ in. (63·5 ×47 cm.).

JAN STEEN (*continued*)

THE VILLAGE SCHOOL (241)

Lent by the NATIONAL GALLERY OF IRELAND, DUBLIN.

AN old pedagogue is sitting at a desk inflicting punishment with a 'spatter' upon the right hand of a weeping boy. His offence has been the tearing and scribbling over his exercise paper. Next to him at the master's desk is an ugly girl, who is grinning with delight at his misfortune, and beyond her a little fellow looking on sympathetically.

Canvas. 43 ×32 in. (109 ×81 cm.).

Sales: Iz. Hoogenbergh, Amsterdam, April 10, 1743, No. 42; W. Lormier, The Hague, July 4, 1763, No. 245; H. Phillips, London, 1815; G. J. Cholmondeley, London, 1831.

Exh.: British Institution, 1818, No. 108; Royal Academy Winter, 1883, No. 249.

Lit.: *Hofstede de Groot*, vol. i, No. 285; A. Bredius, *Jan Steen*, 1927, pl. xxiii.

A repetition, except in some details, formerly in the Kums Collection at Antwerp, is in the museum at Mülhausen (*Hofstede de Groot*, vol. i, No. 284).

THE LEAN KITCHEN (244)

Lent by the CHELTENHAM MUNICIPAL ART GALLERY.

THE spare forms and pinched faces of this family indicate their poverty and unhappiness. The father sits to the left on a barrel distributing, with his thin hand, some mussels which lie on a small table in front of him. His wife, also emaciated, takes the mussels on a plate. To the right are two children struggling. In the middle, three pale-faced men look with eager anticipation at the mussels; behind them another holds up a herring.

Wood. 11½ ×15 in. (29 ×38 cm.).

Sales: J. Bergeon, The Hague, November 4, 1789, No. 5; Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 205; Schamp d'Averschoot, Ghent, September 14, 1840, No. 49. Baron de Ferrières Bequest, 1898.

Exh.: Leeds, 1868, No. 639.

Lit.: *Hofstede de Groot*, vol. i, No. 118.

Companion picture to No. 245.

THE FAT KITCHEN (245)

Lent by the CHELTENHAM MUNICIPAL ART GALLERY.

A FAMILY whose numerous members all look well fed are seated at a table in a kitchen. From the ceiling hang hams, fowls, and sausages. In front of the table stands a stout man, back to the spectator, draining his glass. To the left, a woman sits at the table

JAN STEEN (*continued*)

stuffing a piece of meat into her mouth with one hand and thrusting the other into a pasty. Behind her, a fiddler playing. A jovial married couple sit on the other side of the table. In the left foreground two children are sharing the contents of a barrel with a dog and a cat. In the background on the right a woman at the fireplace is turning a well-laden spit. Signed at the bottom to the right: *J. Steen.*

Wood. 11½ × 15½ in. (29 × 39 cm.).

Sales: Ew. van Dishoek, The Hague, June 9, 1745; J. Bergeon, The Hague, November 4, 1789, No. 4; Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 204; Schamp d'Averschoot, Ghent, September 14, 1840, No. 48. Baron de Ferrières Bequest, 1898.

Exh.: Leeds, 1868, No. 640.

Lit.: *Hofstede de Groot*, vol. i, No. 117.

Companion picture to No. 244.

THE POULTRY-YARD (250)

Lent by the ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE.

A GIRL of ten, Jacoba Maria van Wassenaer van Warmond, is seated in a poultry-yard, adjoining the castle of Oud-Teilingen, at Warmond, seen through an archway in the background. She is surrounded by poultry of all kinds, and offers a bowl of milk to a lamb. An old man with a basket of eggs converses with the girl, while another old serving-man, a dwarf, looks down with a smile on his young mistress. Signed, on the left, on a plank: *J Steen 1660.*

Canvas. 42⅛ × 32¼ in. (107 × 82 cm.).

Coll.: Stadholder William V of the Netherlands.

Exh.: Dutch Exhibition, Paris, 1921, No. 99; Jan Steen Memorial, Leyden, 1926, No. 8.

Lit.: *Hofstede de Groot*, vol. i, No. 330; F. Schmidt-Degener and H. E. van Gelder, *Jan Steen*, 1927, pl. ix.

Repr.: *Souvenir.*

The picture was probably painted for Jacoba Maria van Wassenaer van Warmond, in memory of her poultry-yard, just before her father, a widower, married again in 1661 and left the castle.

A WEDDING (253)

Lent by COMTESSE PAUL DE LIEDEKERCKE, *née* COMTESSE D'OULTREMONT.

THROUGH an archway a girl, followed by a crowd of spectators, is led to her bridegroom, who advances to meet her from the right. A woman and children strew flowers in her path. Musicians sit in a gallery over a door. Signed on the step in the foreground: *J. Steen f.*

JAN STEEN (*continued*)

Canvas. 43½ × 32¼ in. (110·5 × 82 cm.).

Coll.: François de Robiano, about 1700; Maurice de Robiano, 1886; Comtesse van der Burck; all at Brussels.

Exh.: The Hague (Kleykamp Galleries), 1927, No. 39.

Lit.: *Hofstede de Groot*, vol. i, No. 484 b.

PORTRAIT OF THE ARTIST (256)

PLATE LXXI

Lent by the CASTLE ROHONCZ COLLECTION (HUNGARY).

He sits in a chair turned slightly to the right, with his legs crossed in a comfortable attitude. He is playing a lute and singing merrily to his own accompaniment. On a table to the right are some books and a pewter pot. Whole-length figure. Signed on the right at the bottom: *J. Steen.*

Wood. 22 × 17¼ in. (55·5 × 44 cm.).

Sales: J. A. Brentano, Amsterdam, May 13, 1822, No. 324; A. Meynts, Amsterdam, July 15, 1823, No. 120. Coll.: Sir J. Younge, London. Baron Verstolk van Soelen, The Hague; Earl of Northbrook, London.

Exh.: Royal Academy Winter, 1889, No. 77; Burlington Fine Arts Club, 1900, No. 38; Guildhall, London, 1895, No. 119, and 1903, No. 141; Portrait Exhibition, The Hague, 1903, No. 121 a; Dowdeswells, London, 1909, No. 35; Grafton Galleries, 1911, No. 93; Jan Steen Memorial, Leyden, 1926, No. 53.

Lit.: *Waagen*, ii, 184; *Hofstede de Groot*, vol. i, No. 863; A. Bredius, *Jan Steen*, 1927, pl. lxxii; F. Schmidt-Degener and H. E. van Gelder, *Jan Steen*, 1927, pl. xxviii.

Repr.: *Souvenir.*

THE ITINERANT QUACK DOCTOR (257)

Lent by the CASTLE ROHONCZ COLLECTION (HUNGARY).

On the left, behind a table beneath a tree, the quack stands under an umbrella, commending the virtues of a substance wrapped in paper to a crowd of old and young. Behind him stands his servant dressed as a jester. In the background, a church, houses, and booths. Signed on the fountain to the right: *I. Steen.*

Canvas. 42½ × 54¾ in. (108 × 139 cm.).

Coll.: Count Esterhazy, Castle of Nordkirchen, Westphalia.

Exh.: Düsseldorf, 1886, No. 318.

Lit.: *Hofstede de Groot*, vol. i, No. 184.

JAN STEEN (*continued*)

A FESTIVE COMPANY IN AUTUMN (374)

Lent by A. J. M. GOUDRIAAN.

IN the centre of a terrace sits a woman holding an empty glass unsteadily. To the right a man seated on a stone balustrade plays the cithern; behind him a man on a ladder gathering grapes. Another man embraces a girl. Round the table are other men and women. In the left foreground, a boy has harnessed a dog to a wheeled toy. Signed, on the right, on the balustrade: *J. Steen.*

Canvas. 58¼ × 54¼ in. (148 × 138 cm.).

Sales: G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 112; David Sellar, of London, Paris, June 6, 1889, No. 70. P. A. B. Widener Coll., Philadelphia.

Exh.: Royal Academy Winter, 1888, No. 55; Hudson-Fulton Exhibition, New York, 1909, No. 127; Dutch Exhibition, Rome, 1928, No. 112.

Lit.: *Hofstede de Groot*, vol. i, No. 443; *Art in America*, xiii, 1925, 116.

ABRAHAM VAN DEN TEMPEL

1622/3 Leeuwarden—Leyden—Amsterdam 1672

FAMILY GROUP (355)

Lent by DR. N. BEETS.

BEHIND a balustrade a mother is seated holding her youngest child, who stands to the right on the arm of her chair. In the centre is a son wearing hunting dress; to the left a daughter, sitting on the balustrade. In the background a curtain. Signed on the right below: *A. van d'Tempel A^no 1668.*

Canvas. 55 × 74⅜ in. (140 × 189 cm.).

Coll.: H. Destailleur, Paris.

GERARD TER BORCH

1617 Zwolle—Haarlem—Deventer 1681

THE MUSIC LESSON (217)

Lent by CASTLE ROHONCZ COLLECTION (HUNGARY).

ON the left a young lady sits at a table, turned in profile to the right, playing a lute. Behind the table sits her master, beating time with his right hand and singing from a music-book in his left. Farther back stands a young gentleman, looking on. Signed on the footstool: *GTB* (interlaced).

GERARD TER BORCH (*continued*)

Canvas. 24¼ × 18¾ in. (61·5 × 47·5 cm.).

Baron Pérignon Sale, Paris, 1824. Coll.: J. Smith, London, 1833; Michael Peacock, London; August de Ridder, Cronberg; sold at Paris, June 2, 1924, No. 79.

Lit.: W. Bode, *Catalogue of the de Ridder Collection*, 1913, p. 9, and pl. xxi.

The same composition,with slight variations, as that of the picture in the National Gallery, London, No. 864 (*Hofstede de Groot*, vol. v, No. 132).

PORTRAIT OF HELENA VAN DER SCHALCKE (218) PLATE LXXII

Lent by the RIJKSMUSEUM, AMSTERDAM.

FULL length, standing, turned slightly right. She has a basket on her right arm and holds a flower in her hand. Three or four years of age.

Wood. 13⅜ × 11¼ in. (33·5 × 28·5 cm.).

Exh.: Children's Portrait Exhibition, The Hague, 1924, No. 12.

Lit.: *Hofstede de Groot*, vol. v, No. 267.

Repr.: *Souvenir*.

On the back of the picture there is a label with the name of the child. She was the daughter of the preacher Hendrick van der Schalcke, and became afterwards the wife of Nicolaas Eickelberg. The portraits of her parents, also by Ter Borch, and dated 1641, are in the Rijksmuseum, having been purchased with the present picture in 1898. This portrait of the daughter is probably of the same date.

PORTRAIT OF A GENTLEMAN (222)

Lent by H. E. TEN CATE.

SEATED in a room, seen three quarter length, turned half right, reading a paper. On the table before him lies an open atlas.

Canvas. 18¾ × 15½ in. (47·5 × 39 cm.).

Sale: Amsterdam, August 8, 1804, No. 183.

Not previously exhibited.

Lit.: *Hofstede de Groot*, vol. v, No. 337.

A LADY AT HER TOILET (223)

Lent by the HON. MRS. CLIVE BEHRENS.

IN a large and handsome room a lady is standing near a table covered with a rich Turkey carpet. She is putting a ring on her finger, while her maid fastens her scarf at the back. A smart page in attendance holds a gold basin and ewer. On the table is a mirror with a richly ornamented frame. Signed with the monogram *G.T.B.* on the mantelpiece.

PLATE LXXIII

GERARD TER BORCH (*continued*)

Canvas. 28 ×23 in. (71 ×58 cm.).

In the Louvre, Paris, about 1810; soon afterwards in the Château of St. Cloud. Coll.: Wilmens, Frankfort-on-Main, 1833; Lionel de Rothschild, London, 1836; Lord Rothschild, London.

Exh.: Royal Academy Winter, London, 1878, No. 157; 1885, No. 121.

Lit.: *Waagen*, ii, 129; *Hofstede de Groot*, vol. v, No. 47.

Repr.: *Souvenir*.

Engraved in the *Musée Français* and in the *Galerie Napoléon*, No. 350, by Chataigner.

THE LETTER (226)

PLATE LXXIII

Lent by H.M. THE KING. From Buckingham Palace.

IN a handsome room a woman sits at a table. She has interrupted her writing to listen to her daughter, who reads aloud from a paper which she holds. Behind the table stands a boy holding a gold ewer and salver.

Canvas. 32 ×26½ in. (81 ×67 cm.).

Sales: Beaujon, Paris, April 25, 1787; Jan Gildemeester, Amsterdam, June 11, 1800, No. 28. Sir Francis Baring Coll., London. Purchased in 1814 by the Prince Regent, and placed in Carlton House.

Exh.: British Institution, London, 1815, No. 44; 1826, No. 118; 1827, No. 60; Royal Academy Winter, London, 1884, No. 122; 1891, No. 92.

Lit.: *Hofstede de Groot*, vol. v, No. 171; Lionel Cust, *The Royal Collection of Paintings*, i (1905).

Repr.: *Souvenir*.

THE INTRODUCTION (228)

Lent by the HON. MRS. RONALD GREVILLE.

A YOUNG gentleman with long curls, wearing a buff coat, a cuirass, large jack-boots with spurs, and a sword, is bowing to a young lady, whose hand he holds. In the background a young lady and a gentleman with a mandolin are sitting at a table, behind which stands an elderly woman.

Canvas. 30 ×26 in. (76 ×66 cm.).

Sales: D. Ietswaart, Amsterdam, April 20, 1740, No. 26; J. J. de Bruijn, Amsterdam,

GERARD TER BORCH (*continued*)

September 12, 1798, No. 80; Crawford, London, April 26, 1806, No. 11. Marquis of Stafford Coll., 1833; sold by the Duke of Sutherland to Morant, 1846; sold by Morant to Emery. Sales: Duc de Morny, Paris, May 21, 1865, No. 82; Marquis de Salamanca, Paris, June 3, 1867, No. 126; Mrs. Lyne Stephens, London, May 11, 1895, No. 347.

Exh.: Grosvenor Gallery (Woman and Child in Art), London, 1913–14, No. 62.

Lit.: *Waagen*, ii, 71; *Hofstede de Groot*, vol. v, No. 196.

Engraved by A. W. Warren in the *Stafford Gallery*, No. 71.

CURIOSITY (231)

PLATE LXXIV

Lent by JULES S. BACHE.

IN a large and handsome Dutch room a lady sits writing a letter at a table. A young maid-servant leans over the back of her chair, to see what she is writing. An elegant young woman stands, on the left, near the tall chimney-piece, above which hangs a picture. On a chair in the foreground, a dog.

Canvas. 29 ×23½ in. (73·5 ×60 cm.).

Sales: Gaillard de Gagny, Paris, March 29, 1762, No. 15; La Live de Jully, Paris, March 5, 1770; Randon de Boisset, Paris, February 3, 1777, No. 52; Robit, Paris, May 21, 1801; Duchesse de Berry, Paris, April 4, 1837, No. 2. Collection of Baroness Mathilde von Rothschild, Frankfort-on-Main.

Exh.: London, 1834, with the Collection of the Duchesse de Berry, for private sale.

Lit.: *Hofstede de Groot*, vol. v, No. 169.

Repr.: *Souvenir*.

A GIRL MEDITATING (232)

Lent by I. DE BRUIJN.

A YOUNG woman, seen three-quarter length, plainly dressed, with her hair neatly braided, sits at a table, turned profile left, with a paper in her hand.

Paper on wood. 11¼ ×9 in. (28·5 ×23 cm.).

Coll.: Comte Raousset de Boulbon, Avignon; Jules Porgès, Paris. Oscar Huldschinsky Sale, Berlin, May 10, 1928, No. 37.

Exh.: Berlin, 1914, No. 167.

Lit.: *Hofstede de Groot*, vol. v, No. 102.

Engraved by Wille as *La Gazettière Hollandaise*.

PLATE LXXV

GERARD TER BORCH (*continued*)

PORTRAIT OF A GENTLEMAN (235)

Lent by COLONEL STEPHENSON R. CLARKE.

THREE-QUARTER length, turned slightly to the right, holding a pair of gloves. Black coat and tall broad-brimmed hat, with white collar and cuffs. Dated: *Aetatis 39, 1654.*

Wood. 15¾ × 11⅛ in. (40 × 28·5 cm.).

Not previously exhibited.

Repr.: *Souvenir.*

Companion picture to No. 236.

PORTRAIT OF A LADY (236)

Lent by COLONEL STEPHENSON R. CLARKE.

THREE-QUARTER length, turned slightly to the left, hands folded in front of her. In black dress with white embroidered collar and cuffs. Dated: *Aetatis 39, 1654.*

Wood. 15¾ × 11⅛ in. (40 × 28·5 cm.).

Not previously exhibited.

Repr.: *Souvenir.*

Companion picture to No. 235.

THE LETTER (238)

PLATE LXXV

Lent by the ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE.

ON the right, a fair-haired lady, seen three-quarter length, turned to the left, sits writing a letter at a table, which is partly covered by a Turkey carpet. In the background is the canopy of a bed.

Wood. 15 × 12 in. (38 × 30·5 cm.).

Duc de Choiseul Sale, Paris, April 6, 1772, No. 29; Six van Hillegom Collection, Amsterdam; Six Collection Sale, Amsterdam, October 16, 1928, No. 46; bought by Sir Henri W. A. Deterding, and presented by him to the Royal Picture Gallery at The Hague.

Exh.: Six Exhibition, Amsterdam, 1900, No. 142.

Lit.: *Hofstede de Groot*, vol. v, No. 167.

Repr.: *Souvenir.*

Engraved by Pruneau in the Choiseul Gallery.

There are copies in the Vienna Museum; in the Collection of the Earl of Northbrook, London (exhib. Grafton Galleries, London, 1911, No. 78); in the Alstadt Castle, Kassel (in 1783); in the W. Stchawinsky Coll., St. Petersburg; in the Ernest Innes Coll., London.

GERARD TER BORCH (*continued*)

PORTRAIT OF A GENTLEMAN (239)

Lent by J. M. BEITH.

THREE-QUARTER length, standing, turned slightly to the right. He holds a glove in one hand. On a table beside him lies his broad-brimmed hat.

Canvas. 17 × 14 in. (43 × 35·5 cm.).

Sales: Amsterdam, July 26, 1775, No. 313; P. de Monie, Leyden, April 17, 1784, No. 12.

Lit.: *Hofstede de Groot*, vol. v, No. 334 g.

PORTRAIT OF CORNELIS DE GRAEFF (243)

Lent by MRS. VIVIAN-NEAL.

A YOUNG man, three-quarter length, turned slightly right, carrying a walking-stick in his left hand, his right hand on his hip. He stands near a table on which lies his plumed hat.

Canvas. 15 × 11 in. (38 × 28 cm.).

Coll.: George Vivian, of Claverton, 1873.

Lit.: *Waagen*, iii, 177; *Hofstede de Groot*, vol. v, No. 344 c.

Exhibited on loan at the Holburne of Menstrie Museum, Bath.

Cornelis de Graeff (1650–78) was son of Andries de Graeff, burgomaster of Amsterdam.

Replica, with slight alterations in the costume, of a portrait in the possession of Baroness van Zuylen van Nyevelt, Wassenaar (cf. *Hofstede de Groot*, vol. v, No. 229).

PORTRAIT OF A GENTLEMAN (246)

Lent by the MARQUESS OF BUTE.

FULL length, standing, turned slightly right, right hand on hip. Behind him are a chair and a table, on which lies an open book with 'Lipsi Opera' at the top of the page. In the background is a book-case. The man's pose is almost the same as that of the full-length portrait of Philip IV, attributed to Velasquez, formerly in the Holford Collection, Dorchester House.

Canvas. 28 × 23 in. (71 × 58·5 cm.).

Lit.: *Waagen*, iii, 478; *Hofstede de Groot*, vol. v, No. 308.

Companion picture to No. 247.

GERARD TER BORCH (*continued*)

PORTRAIT OF A YOUNG LADY (247)

Lent by the MARQUESS OF BUTE.

FULL length, turned slightly left, standing near a table, in front of a chair, holding a fan in her right hand.

Canvas. 28 ×23 in. (71 ×58 cm.).

Lit.: *Waagen*, iii, 478; *Hofstede de Groot*, vol. v, No. 391.

Companion picture to No. 246.

CONDE DE PENARANDA (502)

Lent by D. G. VAN BEUNINGEN.

BUST length, seen full face, wearing the red ribbon of the Order of Calatrava.

Copper, oval. $4\frac{3}{4} \times 3\frac{1}{2}$ in. (12 ×9 cm.).

Coll.: Pasteur Kremer, and E. Warneck, Paris. Warneck Sale, Paris, May 27, 1926, No. 14.

Exh.: Portrait Exhibition, The Hague, 1903, No. 7; Dutch Exhibition, Paris, 1911, No. 155.

Lit.: *Hofstede de Groot*, vol. v, No. 256.

Gaspar de Bracamonte y Guzman, Conde de Peñaranda, was the Chief Spanish Envoy to the Peace Congress at Münster in 1645, which resulted in the Peace of Westphalia. The same person is represented, full length, in Ter Borch's *Peace of Münster* in the National Gallery, London, painted at Münster in 1648. Peñaranda had become there a personal admirer of Ter Borch and his art (Houbraken, *De Groote Schouburgh der Nederl. Konstschilders*, 1721, vol. iii, 35).

PORTRAIT OF A GENTLEMAN (502c)

Lent by the MARCHIONESS CHOLMONDELEY.

FULL length. Seated on the left at a table, turned half right, looking at the spectator, his right leg across his left. In his left hand a paper; at his feet, a dog asleep. On the table a desk and writing materials; on the wall, in the background, a map.

Canvas. $28\frac{3}{4} \times 22$ in. (73 ×56 cm.).

Coll.: Baron Gustave de Rothschild, Paris.

Lit.: *Hofstede de Groot*, vol. v, No. 328.

ATTRIBUTED TO GERARD TER BORCH

PORTRAITS OF A LADY AND GENTLEMAN (233)

Lent by LIEUTENANT-COLONEL E. H. GRIFFITH.

FULL-LENGTH figures. On the left the lady is standing, turned to the right, a rose in her left hand; on the right the gentleman is seated, his left arm resting on a table, on which are his hat and gloves and a book labelled 'Hipocrates'.

Canvas. 20 × 17 in. (51 × 43 cm.).

Exh.: Royal Academy Winter, London, 1910, No. 82, as by Ter Borch.

Dutch authorities unanimously consider the picture as having been painted by Caspar Netscher (1639–84), who was a pupil of G. Ter Borch.

HENDRICK TER BRUGGHEN

1588 Utrecht—Italy—Utrecht 1629

HEAD OF A LAUGHING GIRL (362)

Lent by the MUNICIPAL MUSEUM, UTRECHT.

BUST turned to the right, head turned to the left, in which direction she is looking.

Canvas. 17¾ × 15⅝ in. (45 × 39·5 cm.).

Replica of a detail in a composition of two figures in the Galleria Borghese, Rome, signed and dated 1629, by H. Ter Brugghen.

Lit.: *Oud Holland*, xlv, 1928, 277–9.

ADRIAEN VAN DE VELDE

1636—Amsterdam—1672

THE COAST SEEN FROM THE DUNES (274) PLATE LXXVI

Lent by ANTON JURGENS.

IN the centre a road leads down to the sea between grass-grown dunes, above which are seen ships' masts. On the left is a fisherman's cottage, with a woman conversing with two men. Beyond the dunes is the rough sea. Signed on the right at the bottom with the initials: *A. V. V.*

Wood. 11 × 15 in. (28 × 38 cm.).

J. van Nispen Sale, The Hague, September 12, 1768, No. 9. Coll.: Six van Hillegom and J. Six, both at Amsterdam. Six Sale, Amsterdam, October 16, 1928, No. 47.

ADRIAEN VAN DE VELDE (*continued*)

Exh.: Six Exhibition, Amsterdam, 1900, No. 149.

Lit.: *Hofstede de Groot*, vol. iv, No. 353.

Repr.: *Souvenir*.

WILLEM VAN DE VELDE (the Younger)

1633 Leyden—Amsterdam—London 1707

A GALE (254)

Lent by the RIJKSMUSEUM, AMSTERDAM.

A THREE-MASTER, caught in a squall and much damaged, is driving with furled sails before the wind. The sea is high and the sky gloomy. Signed in the left foreground: *W. v. Velde J.*

Canvas. 30¼ × 25 in. (77 × 63·5 cm.).

Sales: Sir Philip Stephens, Bart., London, May 17, 1810; Lord Ranelagh, London, May 15, 1829; Nieuwenhuys, London, May 10, 1833, No. 111. Coll.: Henry Bevan, London, 1835.

Lit.: *Hofstede de Groot*, vol. vii, No. 395; Ch. Sedelmeyer, *Catalogue of 100 Paintings*, 1899, No. 62.

Companion picture to No. 255.

A WARSHIP FIRING A GUN ('LE COUP DE CANON') (255)

Lent by the MUNICIPALITY OF AMSTERDAM (on loan to the Rijksmuseum).

IN smooth water, to the right, a warship, with hanging sails, is seen against the thick clouds of smoke from a gun, which has just been fired from its broadside. Near at hand are rowing-boats, and in the distance other vessels. Signed on the right at the bottom: *W. v. Velde J.*

Canvas. 30¾ × 26⅛ in. (78 × 66·5 cm.).

Sales: Sir Philip Stephens, Bart., London, May 17, 1810, No. 94; Lord Ranelagh, London, May 15, 1829; Nieuwenhuys, London, May 10, 1833, No. 110; A. Brondgeest, Amsterdam, 1834 Coll.: A. Van der Hoop, Amsterdam, 1842; bequeathed in 1854 to the town of Amsterdam.

Exh.: Amsterdam, 1845, No. 28.

Lit.: *Hofstede de Groot*, vol. vii. No. 79.

Companion picture to No. 254.

WILLEM VAN DE VELDE (*continued*)

FISHING-BOATS BY THE SHORE IN A CALM (291)

Lent by P. SMIDT VAN GELDER.

A BOAT, with sails furled, lies by the sandy shore in the right foreground. In a small boat, to the left of her, stands a fisherman. Beyond, on the right, are three men near a tent and a fire over which hangs a cooking-pot. On the left, other boats at anchor.

Canvas. 11⅜ × 14½ in. (30 × 37 cm.).

Coll.: Lensgrave Holstein, Holsteinborg, Denmark. Sale at Amsterdam, July 20, 1928, No. 31.

Exh.: Copenhagen, 1891, No. 220.

Lit.: *Hofstede de Groot*, vol. vii, No. 323.

JOHANNES VERMEER

1632—Delft—1675

YOUNG WOMAN READING A LETTER (298) FRONTISPIECE

Lent by the MUNICIPALITY OF AMSTERDAM (on loan to the Rijksmuseum).

SHE is seen in profile turned left, standing near a table, wearing a blue jacket. Against the white wall of the background hangs a map; to the right and behind the table are chairs.

Canvas. 18½ × 15½ in. (46·5 × 39 cm.).

Sales: H. ten Kate, Amsterdam, June 10, 1801, No. 118; Paris, 1809; Lapeyrière, Paris, 1825; Comte de Sommariva, Paris, February 18, 1839; Van der Hoop Collection, Amsterdam.

Lit.: *Hofstede de Groot*, vol. i, No. 31, and in *Vermeer and Fabritius*, 1906–8, pl. xx.

Repr.: *Souvenir*.

THE COOK (302) PLATE LXXVII

Lent by the RIJKSMUSEUM, AMSTERDAM.

SHE is standing behind a table, on which are placed a basket with bread, a jug of blue and grey Nassau stoneware, and a stone pot, into which she is pouring some milk from a can. On the left, a window; and hanging on the wall a basket and a metal utensil.

Canvas. 18 × 16¼ in. (45·5 × 41 cm.).

Sales at Amsterdam: May 16, 1696, No. 2; April 20, 1701, No. 7; Jacob van Hoek, April 12,

PLATE LXXVIII

JOHANNES VERMEER (*continued*)

1719, No. 20; de Neufville, June 19, 1765, No. 65; J. J. de Bruyn, September 12, 1798, No. 32; H. Muilman, April 12, 1813, No. 96. Six Collection, Amsterdam, until 1907.

Exh.: Six Exhibition, Amsterdam, 1900, No. 70; Dutch Exhibition, Paris, 1921, No. 105.

Lit.: *Hofstede de Groot*, vol. i, No. 17, and in *Vermeer and Fabritius*, 1906–8, pl. x.

Repr.: *Souvenir*.

A VIEW OF DELFT FROM THE ROTTERDAM CANAL (304)

Lent by the ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE.

BEYOND the broad canal, which runs right across the picture, lie the walls of Delft with the Schiedam and Rotterdam gates, the latter of which is flanked by two towers. In the left foreground a barge moored to the bank, and a group of men and women. Near the centre may be discerned the traces of a man's figure which was painted out by the artist himself. Signed on the barge-cover with the monogram: *I V M*.

Canvas. 38¾ × 46¼ in. (98·5 × 117·5 cm.).

Sales: Amsterdam, May 16, 1696, No. 31; S. J. Stinstra, Amsterdam, May 22, 1822, No. 112.

Exh.: Dutch Exhibition, Paris, 1921, No. 104.

Lit.: *Hofstede de Groot*, vol. i, No. 48, and in *Vermeer and Fabritius*, 1906–8, pl. xxxiii.

Repr.: *Souvenir*.

A LADY AT THE VIRGINALS AND A GENTLEMAN (305)

Lent by H.M. THE KING. From Buckingham Palace. PLATE LXXVIII

IN a room paved with black and white tiles, a lady stands with her back to the spectator, at the virginals placed against the back wall. Her face is reflected in a mirror hanging above the instrument. To her right stands a gentleman. His bass viol lies on the floor. In the foreground a table covered with a Turkish rug, on which stand a tray and an earthenware jug. The lid of the instrument is open, and is inscribed: 'Musica Letitiae Co[nsor]s Medicina Doloris.'

Canvas. 29 × 25½ in. (74 × 65 cm.).

Sale at Amsterdam, May 19, 1696, No. 6. Purchased on the Continent by Richard Dalton for George III (as by Frans van Mieris). Formerly at Windsor.

Exh.: Royal Academy Winter, 1876, No. 211; Guildhall, London, 1895, No. 127.

Lit.: *Hofstede de Groot*, vol. i, No. 28, and in *Vermeer and Fabritius*, 1906–8, pl. xvii; Lionel Cust, *The Royal Collection of Paintings*, ii (1906).

Repr.: *Souvenir*.

JOHANNES VERMEER (*continued*)

PORTRAIT OF A YOUNG GIRL (306)

PLATE LXXIX

Lent by the ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE.

THE head and shoulders of a young girl, turned to the left, her face towards the spectator. She wears a turban head-dress and a large pearl ear-ring. Signed in the left-hand upper corner: *I V Meer* (*I*, *V*, and *M* in monogram).

Canvas. 18¼ × 15⅞ in. (46·5 × 40 cm.).

Sale in Amsterdam, May 16, 1696, No. 38. At The Hague in the second half of the nineteenth century, where Mr. A. A. des Tombe bought it for 2½ florins; in 1903 bequeathed by him to the Royal Picture Gallery.

Exh.: Dutch Exhibitions, Paris, 1921, No. 106; Rome, 1928, No. 125.

Lit.: *Hofstede de Groot*, vol. i, No. 44, and in *Vermeer and Fabritius*, 1906–8, pl. xxx.

Repr.: *Souvenir*.

CHRIST IN THE HOUSE OF MARY AND MARTHA (310)

Lent by the NATIONAL GALLERY OF SCOTLAND, EDINBURGH.

ON the right Christ sits in an arm-chair at a table. He speaks to Martha, who stands behind the table holding a basket of bread. He points out Mary to her, who sits on a stool at His feet listening attentively to His words. Some repainting by the artist may be seen in the right hand of Christ. Signed on the stool: *I V Meer* (*I*, *V*, and *M* in monogram).

Canvas. 62½ × 55½ in. (159 × 141 cm.).

Bought by a furniture dealer from a family in Bristol for £8. Arthur Leslie Coll.; sold to Paterson. W. A. Coats Coll., Skelmorlie Castle; bequeathed by him to the National Gallery of Scotland.

Lit.: D. S. MacColl, *Vermeer of Delft and the picture Christ with Martha and Mary*, 1901; *Hofstede de Groot*, vol. i, No. 1, and in *Vermeer and Fabritius*, 1906–8, pl. i.

Repr.: *Souvenir*.

An early work of the master, influenced by Italian painting of the early seventeenth century (cf. *Burlington Magazine*, xlii, 1923, 37).

DIANA AT HER TOILET (313)

Lent by the ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE.

DIANA sits in the centre, facing right, a crescent on her forehead; a maid-servant bathes her feet. Three other women are behind the goddess. On the left, a hound. In the background a group of sombre trees.

PLATE LXXX

JOHANNES VERMEER (*continued*)

Canvas. 38½ × 41⅜ in. (98 × 105 cm.).

Néville D. Goldsmid, of The Hague, Sale, Paris, May 4, 1876, No. 68.

Lit.: *Hofstede de Groot*, vol. i, No. 3, and in *Vermeer and Fabritius*, 1906–8, pl. iii.

Bought as a work by Nicolas Maes. In the 1895 Catalogue of The Hague assigned to Vermeer of Utrecht; later on attributed to Vermeer of Delft. This attribution has become more plausible since the discovery of the signed *Christ in the House of Mary and Martha* (No. 310 in this Exhibition).

THE LOVE-LETTER (314)

Lent by SIR OTTO BEIT, Bart.

A LADY is seated on the right, writing at a table, which is covered with an oriental rug; behind her, slightly to the left, stands a maid-servant, with folded arms, waiting for the letter. On the wall behind is a large picture, apparently representing the Finding of Moses. In the window to the left is a coat-of-arms which is no longer identifiable. In the left foreground, part of a large curtain. Round the wall a skirting of Delft tiles. Signed on a sheet of paper hanging down from the table: *I. V. Meer* (*I*, *V*, and *M* in monogram).

Canvas. 28 × 23 in. (71 × 58·5 cm.).

The picture was after Vermeer's death in the possession of his widow, Catharina Bolnes. Together with the *Lady Playing the Guitar*, now in the Iveagh Collection at Kenwood, it was given as security for a debt of 617 florins.

Sales: Josua van Belle, Rotterdam, September 6, 1730, No. 92; Franco van Bleiswijck Coll., Delft; inherited by Hendrik van Slingeland, The Hague, 1734; Miller von Aichholz Coll., Vienna; E. Secrétan Sale, Paris, July 1, 1889, No. 140; Marianoni Coll., Paris.

Lit.: *Hofstede de Groot*, vol. i, No. 35, and in *Vermeer and Fabritius*, 1906–8, pl. xxiii; W. Bode, *Catalogue of the Beit Coll.*, 1913, No. 69.

Repr.: *Souvenir*.

The leading of the glass in the window is somewhat similar in pattern to that of the window in other pictures by J. Vermeer at Berlin, Brunswick, New York, and in the possession of H.M. the King. (Compare No. 305.) The picture which is hanging on the wall appears also in Vermeer's *Astronomer* in the Edouard de Rothschild Collection in Paris.

THE LITTLE STREET (316)

PLATE LXXX

Lent by the RIJKSMUSEUM, AMSTERDAM.

FRONT view of the façades of two houses, probably at Delft, which are separated by a narrow passage giving a glimpse of houses at the back. In the doorway of the house to the right, a woman sewing; in the passage, another woman with a broom. Signed, on the left, on the wall of the house: *I V Meer* (*V* and *M* in monogram).

JOHANNES VERMEER (*continued*)

Canvas. 21¼ × 17¼ in. (54 × 44 cm.).

Sales at Amsterdam: May 19, 1696, No. 32; G. W. Oosten de Bruyn, April 8, 1800. Colls. at Amsterdam: Van Winter; Six; sold at Amsterdam, April 12, 1921. Presented to the museum by Sir Henri W. A. Deterding, 1921.

Exh.: Amsterdam, 1845, No. 106, and 1900, No. 71.

Lit.: *Hofstede de Groot*, vol. i, No. 47, and in *Vermeer and Fabritius*, 1906–8, pl. xxxii; *Oud Holland*, xxxix, 1929, 59.

Repr.: *Souvenir*.

HEAD OF A YOUNG GIRL (317)

Lent by the HON. ANDREW W. MELLON.

BUST, turned left, showing a part of the back, with the head turned over the left shoulder towards the spectator. A smile is on her face.

Canvas. 15¾ × 12¼ in. (40 × 31 cm.).

Coll.: Walter Kurt Rohde, Berlin, 1926.

Lit.: W. Bode, *Repertorium für Kunstwissenschaft*, xlvii (1926), 251; *Art in America*, xvi, 1928, 102.

ATTRIBUTED TO JOHANNES VERMEER

PORTRAIT OF A LADY (347)

Lent by E. W. EDWARDS.

BUST length, turned to the left, looking towards the spectator. Wears pearl ear-rings and a white kerchief round her shoulders.

Canvas. 8½ × 7⅛ in. (21·5 × 19 cm.).

Lit.: W. Bode, *Repertorium für Kunstwissenschaft*, xlvii (1926), 251.

Accepted as a Vermeer by W. Bode, C. Hofstede de Groot, and M. J. Friedländer.

PLATE LXXXI

JOHANNES CORNELISZ VERSPRONCK

1597—Haarlem—1662

PORTRAIT OF A YOUNG LADY (350)

Lent by BARON BRUNO SCHRÖDER.

THREE-QUARTER length, life size, turned to the left, looking towards the spectator. She wears a white ruff and a lace cap and holds a feather fan in her right hand. Signed below on the left: ... *ck an° 1642*.

Canvas. 43¾ ×33 in. (111 ×84 cm.).

Coll.: Huldschinsky, Berlin; sold at Berlin, May 10, 1928, No. 42.

Exh.: Portrait Exhibition, Berlin, 1909, No. 150.

PORTRAIT OF A MAN (361)

Lent by D. A. J. KESSLER.

HALF length, turned to the right, looking towards the spectator. He wears a high black hat and holds a glove in his clasped hands. Signed at the bottom to the right: *J. Verspronck an° 1646*.

Canvas. 33⅞ ×25¾ in. (86 ×65·5 cm.).

PORTRAIT OF A LADY (368) PLATE LXXXI

Lent by COLONEL STEPHENSON R. CLARKE.

THREE-QUARTER length, life size, turned to the left, looking towards the spectator, and holding a feather fan in her clasped hands. Wears a broad white ruff. Signed below on the left: *J. Verspronck an° 1641*.

Canvas. 31¼ ×26¼ in. (79·5 ×66·5 cm.).

D. Seller Sale, London, June 6, 1889, No. 90.

Exh.: Royal Academy Winter, London, 1888, No. 65; Guildhall, London, 1903, No. 191; Agnew's, London, 1925, No. 16.

Lit.: *Burlington Magazine*, ii (1903), 52.

Repr.: *Souvenir*.

This picture had been—probably in the eighteenth century and according to the fashion of that time—cut down and made into an oval shape. Later, it regained its rectangular shape by the missing corners being repaired.

The portrait is said to represent Trijntgen Adamsdr., wife of the Haarlem painter Thomas Wijck, whose portrait—the companion picture of this—was formerly in the F. von Gans

JOHANNES CORNELISZ VERSPRONCK (*continued*)

Collection, Frankfort-on-Main (reproduced by G. Gronau, *Catalogue of the Bachstitz Gallery Pictures*, The Hague, 1921, pl. 43). It is not quite clear on what grounds the identification of the sitters in either case is founded. Thomas Wijck married Trijntgen Adamsdr. in May 22, 1644, while these portraits, dated 1641, seem to represent a distinguished married couple. No authentic portrait of Thomas Wijck is known.

THE BLUE GIRL (375)

Lent by the RIJKSMUSEUM, AMSTERDAM.

HALF length, life size, standing, turned to the left, looking towards the spectator. Holds a fan in her clasped hands. Signed on the left at the bottom: *J. verspronck a° 1641.*

Canvas. 32 × 26¼ in. (81·5 × 66·5 cm.).

Coll.: Grand Ducal Gallery, Oldenburg, till 1920.

Exh.: 40th Anniversary Exhibition of the Rembrandt Society, Amsterdam, 1923, No. 173.

Repr.: A. Bredius and F. Schmidt-Degener, *Die Grossherzogliche Gemälde-Galerie zu Oldenburg*, 1906; *Souvenir*.

JOHANNES VICTORS

1620 Amsterdam—East India c. 1676

ELISHA IN THE HOUSE OF THE SHUNAMMITE WOMAN (96)

Lent by MRS. GREVILE PHILLIPS.

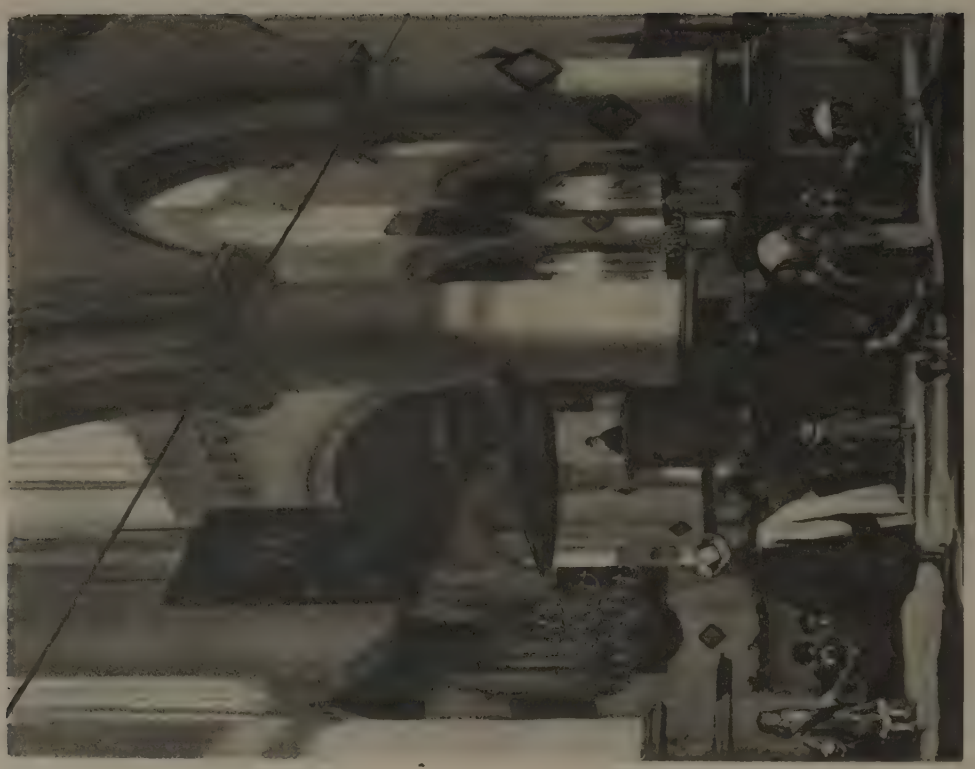
THE prophet is seated in the centre, leaning on his staff. He looks down at the woman, who, with her back to the spectator, is bending down and cooking at a small fire before him. A child stands on the left, resting both hands on the woman's back. Dated in the left-hand corner at the bottom: *1647* (doubtful).

Canvas. 63½ × 53½ in. (161·5 × 136 cm.).

Colls.: Augustus Edwards, Hereford; W. J. Davies Collection, Hereford.

Exh.: Royal Academy Winter, London, 1912, No. 59, as Rembrandt.

Attributed to an unknown pupil of Rembrandt during the Exhibition. The attribution to Victors is due to Dr. C. Hofstede de Groot.



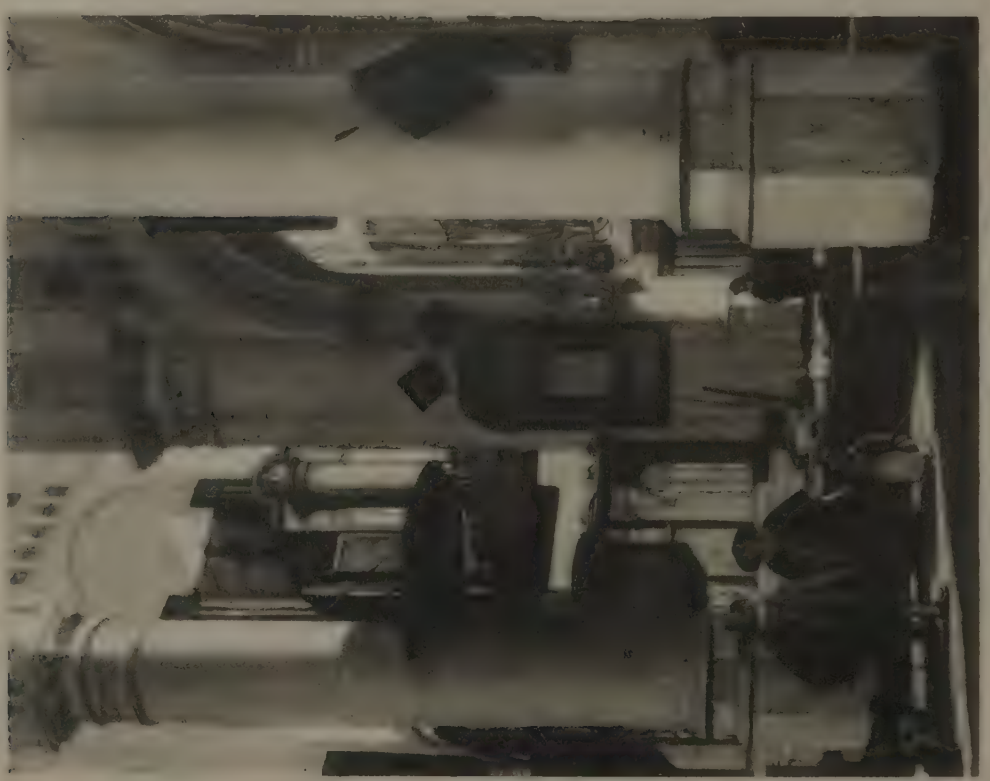


PLATE LXXXIII

EMANUEL DE WITTE

c. 1617—Alkmaar—Delft—Amsterdam 1692

INTERIOR OF THE OUDE KERK, AMSTERDAM (297)

Lent by the EARL OF NORTHBROOK.

A THRONG of people listening to a preacher in a pulpit on the left. The light from the aisle and clerestory windows makes patterns on the pillars. Signed on the wooden vaulting: *A° 1669 E De Witte.*

Wood. 17½ × 13½ in. (44 × 34 cm.).

Tjaard Anthony van Iddekinge Sale, Amsterdam, April 25, 1838, No. 29. Coll., J. G. Verstolk van Soelen, The Hague; Thomas Baring, London, 1846.

Exh.: Burlington Fine Arts Club, 1906, No. 17.

Lit.: *Waagen*, ii, 188; W. H. James Weale, *Catalogue of the Northbrook Collection*, 1889, No. 51; H. Jantzen, *Das Niederländische Architekturbild*, 1910, No. 632.

Companion picture to No. 300.

INTERIOR OF THE OUDE KERK, AMSTERDAM (300) PLATE LXXXII

Lent by the EARL OF NORTHBROOK.

LOOKING across the nave after service. In the foreground, a man in a black cloak and black hat, and a woman and child. Signed and dated on the right on the base of a pillar: *E. de Witte A° 1669.*

Wood. 17½ × 13½ in. (44 × 34 cm.).

Tjaard Anthony van Iddekinge Sale, Amsterdam, April 25, 1838, No. 30. Coll.: J. G. Verstolk van Soelen, The Hague; Thomas Baring, London, 1846.

Exh.: Burlington Fine Arts Club, 1906, No. 20.

Lit.: *Waagen*, ii, 188; W. H. James Weale, *Catalogue of the Northbrook Collection*, 1889, No. 52; H. Jantzen, *Das Niederländische Architekturbild*, 1910, No. 633.

Companion picture to No. 297.

BEDROOM WITH A WOMAN AT THE HARPSICHORD (307)

PLATE LXXXIII

Lent by A. VAN DER VEN.

BY a window on the right of a handsome room paved with black and white tiles sits a lady at a harpsichord, above which hangs a mirror in a richly carved frame. On the left of the room a man is lying in a bed with red curtains. A dog lies asleep behind the large open door, through which are seen two other rooms, on the tiled floors of which the sunlight marks out rectangles. In the further room a servant-girl is sweeping.

EMANUEL DE WITTE (*continued*)

Canvas. 30¼ × 41 in. (77 × 104 cm.).

Coll.: Princesse de Broglie, *née* Say.

Exh.: Rotterdam, December, 1925.

Lit.: *Gazette des Beaux-Arts*, v^e^ pér., vol. vii, 1923, 153–6.

Repr.: *Souvenir.*

For a long time erroneously attributed to Pieter de Hooch. An old copy is in the Montreal Museum.

INTERIOR OF THE PORTUGUESE SYNAGOGUE AT AMSTERDAM (312)

PLATE LXXXIV

Lent by ANTON JURGENS.

A THRONG of people fill the synagogue, on the pillars of which the sunlight makes patterns. In the foreground a man, his back to the spectator, in a pale blue mantle with red facings.

Canvas. 43 × 38¼ in. (109 × 97 cm.).

Coll.: Kaiser Friedrich Museum, Berlin, 1921 (Cat. No. 904 a).

Lit.: H. Jantzen, *Das Niederländische Architekturbild*, 1910, No. 691; W. Bode, *Die Meister der Holländischen & Vlämischen Malerschulen*, 1919, p. 278.

INTERIOR OF THE OUDE KERK, AMSTERDAM (315)

Lent by LEWIS G. FRY.

IN the dark church a throng of people listening to a preacher in a pulpit on the left. The chancel and part of the north transept are shown.

Canvas. 26¾ × 29½ in. (68 × 75 cm.).

Exh.: Royal Academy Winter, London, 1876, No. 207; 1902, No. 172.

Lit.: H. Jantzen, *Das Niederländische Architekturbild*, 1910, No. 677.

A FISH MARKET AT EVENING (318)

PLATE LXXXV

Lent by the BOYMANS MUSEUM, ROTTERDAM.

IN the foreground, a pile of fish on a stall. Behind stands, on the left, a fish-wife bargaining with a lady on the right, whom a man is addressing. In the background, the sea and the quay of a Dutch town. Signed (falsely) at the top to the left: *E. de Witte fecit A° 1672.*

EMANUEL DE WITTE (*continued*)

Canvas. 26⅝ × 29¾ in. (67·5 × 75·5 cm.).

Sale C . . ., de Suisse, Paris, May 27, 1835, No. 51, as by P. de Hooch; Marquis de Montcalm Coll., Montpellier, 1836, cat. No. 52 (as by P. de Hooch); Louis Thielens Sale, Paris, March 27, 1841, No. 26, as by P. de Hooch.

Exh.: Dutch Exhibition, Paris, 1921, No. 108.

Lit.: *Gazette des Beaux-Arts*, v^e^ pér., vii, 1923, p. 146.

Repr.: *Souvenir*.

INTERIOR OF THE CHURCH OF ST. BAVO, HAARLEM (335)

Lent by the BOYMANS MUSEUM, ROTTERDAM

LOOKING along the aisle, its floor patterned with light and shade. On the right the range of pillars carrying the vault; on the left a pulpit. In the foreground, two figures in black and red clothing; others beyond. Signed on the right: *E. de Witte A° 1688*.

Canvas. 38¾ × 44 in. (98·5 × 111·5 cm.).

Acquired from the J. P. van der Schilden estate, 1927.

Repr.: *Souvenir*.

VIEW OF THE FISH MARKET AT AMSTERDAM (336)

Lent by the MUSEUM OF FINE ARTS, LEIPZIG.

TO the right a fish-stall with a lady buying, accompanied by her child and a servant-girl. To the left, dogs and storks. In the background a view of the 'Haringpakkerstoren' and the dome of the New Lutheran Church. Above the fish-stall a half obliterated signature, said to be: *E De Wit A° 1679*.

Canvas. 38⅝ × 46 in. (98 × 117 cm.).

Coll.: Thieme, 1866.

Exh.: Amsterdam, 1925, No. 443.

Lit.: *Gazette des Beaux-Arts*, v^e^ pér., vol. vii, 1923, p. 150.

A FAMILY GROUP (337)

Lent by LEWIS G. FRY.

THE hall of a large private house with a vista through an open door, on the left, into a park. In the centre, a man sits at a table, holding out a bunch of grapes which he has taken from a plate of fruit, offered to him by a young girl. His wife sits on the near side of the table, to the right. Signed on the left at the bottom: *E De Witte A° 1673*.

EMANUEL DE WITTE (*continued*)

Canvas. 26 × 33½ in. (66 × 85 cm.).

Exh.: Royal Academy Winter, London, 1902, No. 135.

Lit.: H. Jantzen, *Das Niederländische Architekturbild*, 1910, No. 634; *Gazette des Beaux-Arts*, v^e pér., vol. vii, 1923, pp. 152–4.

Erroneously, this picture has been said to represent the artist and his family.

INTERIOR OF THE OUDE KERK, AMSTERDAM (341)

Lent by EDWARD SPEYER.

A THRONG of people listening to a preacher in a pulpit by the pillar in the centre. The chancel and part of the transept are shown. Signed to the left at the bottom: *E De Witte f. 1662.*

Canvas. 24 × 18⅝ in. (61 × 47·5 cm.).

Exh.: Burlington Fine Arts Club, London, 1920–21, No. 14.

BERNARDUS ZWAERDECROON

c. 1617—Utrecht—1654

PORTRAIT OF TWO CHILDREN (378)

Lent by the ROYAL PICTURE GALLERY (MAURITSHUIS), THE HAGUE.

TWO full-length figures of a boy and a girl dressed as a shepherd and a shepherdess, in a landscape, coming towards the spectator. In the left foreground, a sheep and a goat. Signed below to the left: *BZ.*

Canvas. 57 × 62½ in. (145 × 159 cm.).

Bequeathed by Mr. A. A. des Tombe, The Hague, 1903.

Exh.: The Hague, 1881, No. 88 (as by F. Bol); Brussels, 1882, No. 15; Utrecht, 1894, No. 210.

PLATE LXXXVI

PAINTINGS—NINETEENTH CENTURY

BERNARDUS JOHANNES BLOMMERS

1845–1914

AT THE CRADLE (442)

Lent by J. VAN HETTINGA TROMP.

Signed on the right.

Wood. 8⅝ × 11 in. (22 × 28 cm.).

JOHANNES BOSBOOM

1817–91

SYNAGOGUE AT THE HAGUE (437)

Lent by W. F. VAN HEUKELOM.

Wood. 11¾ × 9¼ in. (30 × 23·5 cm.).

INTERIOR OF THE PORTUGUESE SYNAGOGUE AT AMSTERDAM (446)

Lent by C. G. VATTIER KRAANE.

Signed to the right.

Canvas. 25½ × 18½ in. (64·5 × 47 cm.).

COUNCIL ROOM AT NAARDEN (473)

Lent by W. F. VAN HEUKELOM.

Paper. 19¼ × 15⅜ in. (49 × 39 cm.). Water-colour.

INTERIOR OF THE GROOTE KERK, THE HAGUE (484)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum). PLATE LXXXVI

Signed on the right.

Paper. 20 × 15¼ in. (51 × 39 cm.). Water-colour.

JOHANNES BOSBOOM (*continued*)

STAIRCASE OF THE PRINSENHOF AT DELFT (486)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).

Signed on the left. Inscribed: *Prinsenhof, Delft.*

Paper. 11¼ × 6⅞ in. (28·5 × 17·5 cm.). Drawing.

INTERIOR OF THE COUNCIL HOUSE AT LOOSDRECHT (493)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).

Signed on the left.

Paper. 14½ × 21½ in. (37 × 54·5 cm.). Water-colour.

INTERIOR OF A STABLE AT HILVERSUM (497)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).

Signed on the left. Inscribed on the right: *Hilversum.*

Paper. 15¼ × 22½ in. (38·5 × 57 cm.). Water-colour.

GEORGE-HENDRIK BREITNER

1857–1923

YOUNG GIRL IN A KIMONO (380)

Lent by DR. H. K. WESTENDORP.

Signed on the right.

Canvas. 18⅞ × 29⅛ in. (48 × 74 cm.).

Repr.: *Souvenir.*

RAINY DAY AT AMSTERDAM (381)

Lent by C. G. VATTIER KRAANE.

Signed on the left.

Canvas. 23½ × 38¾ in. (59 × 98 cm.).

GEORGE-HENDRIK BREITNER (*continued*)

DINNER HOUR (382)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).
Signed on the left.
Canvas. 29 ×45 in. (73·5 ×114·5 cm.).

REBUILDING AT AMSTERDAM (383)

Lent by M. P. VOÛTE.
Canvas. 22¾ ×30¾ in. (58 ×78 cm.).

PORTRAIT OF MRS. MANN-BOUWMEESTER as 'FRANCILLON'. (384)

Lent by TH. STOKVIS (on loan to the Municipal Museum, Amsterdam).
Signed on the right.
Canvas. 84 ×58½ in. (213 ×148·5 cm.).

REBUILDING AT AMSTERDAM (385)

Lent by the MUNICIPAL MUSEUM, AMSTERDAM.
Signed on the right.
Canvas. 23¼ ×31 in. (59 ×78½ cm.).
Bequeathed by C. D. Reich.

THE RAFTS (386)

Lent by E. S. LABOUCHÈRE.
Canvas. 29½ ×44⅞ in. (75 ×114 cm.).

RECUMBENT NUDE (387)

Lent by the MUNICIPAL MUSEUM, AMSTERDAM.
Signed on the right.
Canvas. 37½ ×57⅛ in. (95 ×145 cm.).
Bequeathed by Dr. W. van Hoorn.
Repr.: *Souvenir*.

GEORGE-HENDRIK BREITNER (*continued*)

THE BROUWERSGRACHT AT AMSTERDAM (388) PLATE LXXXVII

Lent by the MUNICIPAL MUSEUM, AMSTERDAM.

Signed to the left.

Canvas. 37⅞ × 71¼ in. (96 × 181 cm.).

Bequeathed by C. D. Reich.

CHILD WITH SABOTS (389)

Lent by the RIJKSMUSEUM, AMSTERDAM.

Canvas. 36½ × 25 in. (92·5 × 63·5 cm.).

Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1928.

HORSES' HEADS (390)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).

Signed on the left.

Paper. 20⅞ × 29½ in. (53 × 75 cm.). Water-colour.

THE DAM AT AMSTERDAM (391)

Lent by W. J. R. DREESMANN (on loan to the Municipal Museum, Amsterdam).

Signed on the left.

Canvas. 39½ × 59¼ in. (100·5 × 150·5 cm.).

PAUL-JOSEPH-CONSTANTIN GABRIEL

1828–1903

BOW NETS (398)

Lent by MEVR. K. P. F. HELDENS-PIEK.

Signed on the right.

Wood. 11⅞ × 21¼ in. (30 × 54 cm.).

Repr.: *Souvenir.*

PLATE LXXXVIII

PAUL-JOSEPH-CONSTANTIN GABRIEL (*continued*)

LANDSCAPE WITH A WINDMILL (402)

Lent by E. S. LABOUCHÈRE.

Wood. 12½ × 21 in. (32 × 53·5 cm.).

LANDSCAPE NEAR OVERSCHIE (407)

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Canvas. 26 × 40⅛ in. (66 × 102 cm.).

BOW NETS IN THE MARSH (419)

Lent by the MUNICIPAL MUSEUM, THE HAGUE.

Canvas. 34⅝ × 59¼ in. (88 × 150 cm.).

VINCENT VAN GOGH

1853–90

FLOWER-PIECE (448)

Lent by W. J. R. DREESMANN (on loan to the Municipal Museum, Amsterdam).

Signed on the right.

Canvas. 24 × 18⅛ in. (61 × 46 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 241.

VIEW AT NUENEN (449)

PLATE LXXXVIII

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Canvas. 30¾ × 38⅜ in. (78 × 97·5 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 45.

Repr.: *Souvenir.*

BLUE VASE WITH FLOWERS (451)

Lent by D. G. VAN BEUNINGEN.

Signed on the left.

Canvas. 18¼ × 14¾ in. (46·5 × 37·5 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 322.

VINCENT VAN GOGH (*continued*)

IRISES (452)

Lent by V. W. VAN GOGH (on loan to the Rijksmuseum).

Canvas. 35½ × 28¾ in. (90 × 73 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 678.

SELF-PORTRAIT ('L'HOMME A L'OREILLE COUPEE') (453)

Lent by SAMUEL COURTAULD.

Canvas. 23½ × 19½ in. (59·5 × 49·5 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 527.

Repr.: *Souvenir.*

LANDSCAPE NEAR ARLES ('LA HAIE') (454)

Lent by SAMUEL COURTAULD.

Canvas. 25 × 31½ in. (63·5 × 80 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 514.

ORCHARD IN BLOSSOM (455)

Lent by V. W. VAN GOGH (on loan to the Rijksmuseum).

Canvas. 28½ × 35¾ in. (72·5 × 91 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 511.

A THRASHER (after J. B. Millet) (456)

Lent by V. W. VAN GOGH (on loan to the Rijksmuseum).

Canvas. 17 × 10½ in. (43 × 26·5 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 692.

BED-ROOM (457)

Lent by V. W. VAN GOGH (on loan to the Rijksmuseum).

Canvas. 28½ × 35¾ in. (72 × 91 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 482.

PLATE LXXXIX

VINCENT VAN GOGH (*continued*)

THE SHEAF GATHERER (after J. B. Millet) (459)

Lent by V. W. VAN GOGH (on loan to the Rijksmuseum).

Canvas. 17 × 12½ in. (43 × 32 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 693.

A GARDEN OF MONTMARTRE (460)

Lent by V. W. VAN GOGH (on loan to the Rijksmuseum).

Canvas. 31½ × 38¾ in. (80 × 98·5 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 316.

THE POSTMAN ('LE FACTEUR ROULIN') (461)

Lent by FRAU J. FREUDENBERG.

Canvas. 25¼ × 19 in. (64 × 48 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 433.

PLAIN NEAR ARLES (462)

PLATE LXXXIX

Lent by COUNT HARRY KESSLER.

Canvas. 29⅝ × 35⅜ in. (75 × 90 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 781.

Repr.: *Souvenir*.

CAFE AT ARLES (463)

Lent by A. SUTRO.

Canvas. 21¼ × 25½ in. (54 × 65 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 549.

STILL LIFE (464)

Lent by MEVR. M. VAN BLAADEREN-HOOGENDIJK.

Inscribed: '*Arles 1889.*'

Canvas. 19 × 24⅜ in. (48 × 62 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 502.

VINCENT VAN GOGH (*continued*)

A CORN-FIELD (465)

Lent by V. W. VAN GOGH (on loan to the Rijksmuseum).

Canvas. 21½ × 25¾ in. (54·5 × 65·5 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 411.

SELF-PORTRAIT (466)

PLATE XC

Lent by H. TUTEIN NOLTHENIUS.

Canvas. 22⅞ × 17⅛ in. (56·5 × 43·5 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 626.

Repr.: *Souvenir.*

VIEW AT AUVERS (467)

Lent by C. FRANK STOOP.

Canvas. 23¼ × 39¼ in. (59 × 100 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 793.

'CANOTS AMARRES' (468)

Lent by JOHN TATTERSALL.

Canvas. 19¼ × 25½ in. (49 × 65 cm.).

Lit.: De la Faille, *L'œuvre de V. van Gogh*, No. 300.

JOZEF ISRAELS

1824–1911

GOSSIPS (425)

Lent by the RIJKSMUSEUM, AMSTERDAM.

Signed on the left.

Canvas. 16 × 24¾ in. (40·5 × 63 cm.).

Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1912.

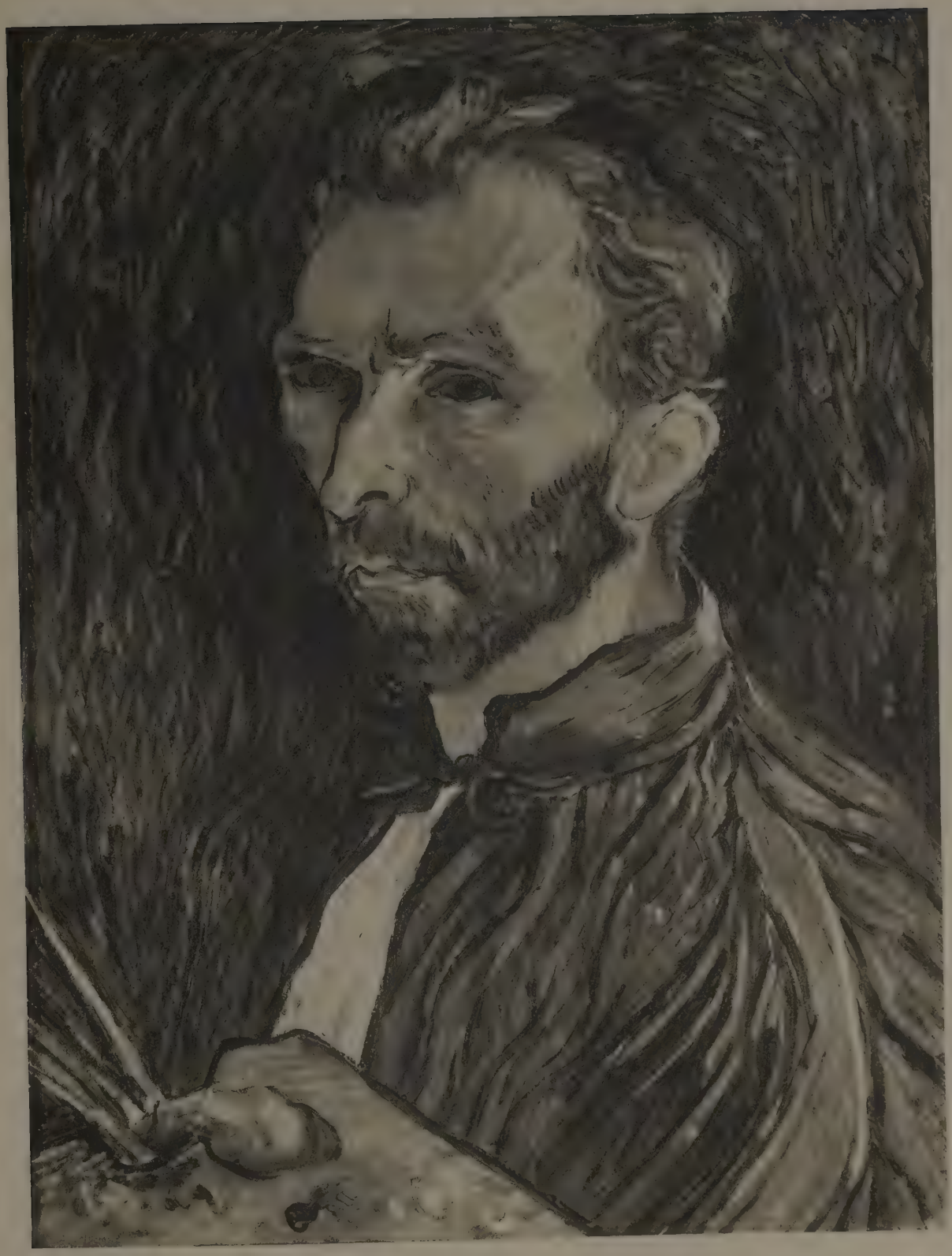


PLATE XCI

JOZEF ISRAELS (*continued*)

ALONG THE FIELDS (429)

Lent by the RIJKSMUSEUM, AMSTERDAM.

Signed on the right.

Canvas. 50⅝ × 72⅝ in. (128·5 × 184·5 cm.).

Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1912.

Repr.: *Souvenir.*

PORTRAIT OF THE ARTIST (434)

Lent by MEVR. C. G. M. BOURIER-VAN GENT.

Signed on the left.

Canvas. 19½ × 15 in. (49·5 × 38 cm.).

THE NEIGHBOURS (435)

PLATE XCI

Lent by W. F. VAN HEUKELOM.

Wood. 17¾ × 25⅜ in. (45 × 64·5 cm.).

TUGGING THE BOAT (436)

Lent by the MUNICIPAL MUSEUM, AMSTERDAM.

Signed on the left.

Canvas. 23¾ × 35 in. (60·5 × 89 cm.).

MENDING THE NET (443)

Lent by LORD SWAYTHLING.

Wood. 17 × 22 in. (43 × 56 cm.).

JOHAN BARTHOLD JONGKIND

1819–91

VIEW NEAR OVERSCHIE (392)

Lent by S. E. RAMONDT.

Signed to the right and dated 1866.

Canvas. $12\frac{7}{8} \times 20\frac{3}{4}$ in. (32·5 × 52·5 cm.).

MOONLIGHT NEAR DORDRECHT (394)

Lent by W. VAN BEUNINGEN.

Signed to the left and dated 1870.

Canvas. $15\frac{3}{4} \times 25\frac{1}{4}$ in. (40 × 64 cm.).

WINTER SCENE NEAR ROTTERDAM (395)

PLATE XCII

Lent by H. VAN BEEK.

Signed on the left and dated 1866.

Canvas. $22\frac{1}{4} \times 27\frac{1}{2}$ in. (56·5 × 70 cm.).

Repr.: *Souvenir.*

VIEW OF BAS-MEUDON (396)

Lent by C. H. TER KUILE.

Signed on the right and dated 1865.

Canvas. $13\frac{3}{8} \times 19$ in. (34 × 48 cm.).

A QUAY ON THE SEINE, PARIS (494)

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Paper. $11\frac{7}{8} \times 18\frac{1}{8}$ in. (30 × 46 cm.). Water-colour.

VIEW OF NEVERS (495)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).

Signed on the right.

Paper. $9\frac{1}{4} \times 18\frac{1}{4}$ in. (23·5 × 46·5 cm.). Water-colour.

PLATE XCIII

JACOBUS HENDRICUS MARIS

1837–1899

THE TOWING PATH (410)

Lent by the RIJKSMUSEUM, AMSTERDAM.

Signed on the left.

Canvas. 19¾ × 31¼ in. (50 × 79·5 cm.).

Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1909.

Repr.: *Souvenir.*

VIEW OF A TOWN (411)

PLATE XCIII

Lent by the RIJKSMUSEUM, AMSTERDAM.

Signed on the right.

Canvas. 36½ × 66½ in. (92·5 × 169 cm.).

Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1909.

EVENING ON THE SHORE (412)

Lent by the RIJKSMUSEUM, AMSTERDAM.

Signed on the left.

Canvas. 19⅛ × 35⅞ in. (48·5 × 90·5 cm.).

Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1909.

VIEW OF MONTIGNY SUR LOING (424)

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Signed and dated 1870.

Canvas. 17¾ × 31½ in. (45 × 80 cm.).

Bequeathed by J. P. van der Schilden, 1925.

Repr.: *Souvenir.*

THE TWO MILLS (426)

Lent by C. G. VATTIER KRAANE.

Signed on the right.

Canvas. 24⅜ × 44⅞ in. (62 × 114 cm.).

JACOBUS HENDRICUS MARIS (*continued*)

THE FIVE MILLS (431)

Lent by M. P. VOÛTE.

Signed and dated 1878.

Canvas. 31½ × 50⅜ in. (80 × 128 cm.).

THE BRIDGE (433)

Lent by the MUNICIPAL MUSEUM, AMSTERDAM.

Signed on the left.

Canvas. 17⅛ × 28 in. (33·5 × 71 cm.).

A MILL WITHOUT A TOP (438)

Lent by the RIJKSMUSEUM, AMSTERDAM.

Signed on the right and dated 1872.

Canvas. 17¾ × 44¼ in. (45 × 112·5 cm.).

Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1909.

BOYS BATHING (444)

Lent by M. P. VOUTE.

Canvas. 22 × 15 in. (56 × 38 cm.).

GIRL WITH A PEACOCK-FEATHER (445)

Lent by the MUNICIPAL MUSEUM, AMSTERDAM.

Canvas. 9¼ × 6¾ in. (23·5 × 17·5 cm.).

VIEW NEAR THE HAGUE (447)

Lent by the RIJKSMUSEUM, AMSTERDAM.

Signed on the left.

Canvas. 17⅞ × 18½ in. (45·5 × 47 cm.).

Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1909.

JACOBUS HENDRICUS MARIS (*continued*)

TOWING PATH (469)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).
Signed on the left.
Paper. 14½ × 10 in. (37 × 25·5 cm.). Water-colour.

THE YOUNG VIOLIN PLAYER (471)

Lent by the RIJKSMUSEUM, AMSTERDAM.
Signed on the left.
Paper. 15½ × 22 in. (39·5 × 56 cm.). Water-colour.
Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1909.

FISHING-BOAT ASHORE (472)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).
Signed on the right.
Paper. 14¾ × 11 in. (37·5 × 28 cm.). Water-colour.

THE MILL IN THE SNOW (475)

Lent by the RIJKSMUSEUM, AMSTERDAM.
Signed on the right.
Paper. 6½ × 12¾ in. (16·5 × 32·5 cm.). Water-colour.
Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1909.

AT THE PIANO (476)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).
Signed on the right.
Paper. 13½ × 9 in. (34·5 × 23 cm.). Water-colour.

THE PASSING SHOWER (479)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).
Signed on the right.
Paper. 7 × 13½ in. (18 × 34 cm.). Water-colour.

JACOBUS HENDRICUS MARIS (*continued*)

GIRL PICKING FLOWERS (480)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).
Signed on the left.
Paper. 15 × 10 in. (38 × 27·5 cm.). Water-colour.

THE MILL IN THE SNOW (481)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).
Signed on the right.
Paper. 21 × 15¾ in. (53·5 × 40 cm.).

VIEW OF A LARGE TOWN (482)

Lent by the RIJKSMUSEUM, AMSTERDAM.
Signed on the left.
Paper. 23½ × 32 in. (60 × 81 cm.). Water-colour.
Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1909.

VIEW OF AMSTERDAM (485)

Lent by the RIJKSMUSEUM, AMSTERDAM.
Signed on the right, and dated 1875.
Paper. 7½ × 13 in. (19 × 33 cm.). Water-colour.
Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1909.

THE DUNES (487)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).
Signed on the left.
Paper. 12½ × 16½ in. (31·5 × 42 cm.). Water-colour.

LIGHTING THE CANDLES (490)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).
Signed on the left.
Paper. 12 × 7¾ in. (30·5 × 19·5 cm.). Water-colour.

JACOBUS HENDRICUS MARIS (*continued*)

SUNSET (492)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).

Signed on the left.

Paper. 18½ × 17 in. (47 × 43 cm.). Water-colour.

MATTHIJS MARIS

1839–1917

THE KING'S CHILDREN ('DE KONINGSKINDEREN') (413)

Lent by W. F. VAN HEUKELOM.

Paper. 19¾ × 13 in. (50 × 33 cm.). Water-colour.

THE SPRING (416)

Lent by MEVR. E. H. CRONE.

Canvas. 21⅝ × 27½ in. (55 × 70 cm.).

SOUVENIR OF AMSTERDAM (417)

Lent by the RIJKSMUSEUM, AMSTERDAM.

Signed on the left and dated 1871.

Canvas. 18⅜ × 14 in. (46·5 × 35·5 cm.).

Presented to the Museum by the Van Randwyk family.

WASHING-DAY (HOUSES AT LAUSANNE) (420)

Lent by H. E. TEN CATE.

Signed on the left.

Canvas. 15⅜ × 11 in. (39 × 28 cm.).

Repr.: *Souvenir.*

MATTHIJS MARIS (*continued*)

DITCH WITH OVERHANGING WILLOW (421)

Lent by the MUNICIPAL MUSEUM, AMSTERDAM.

Signed on the right.

Canvas. $8\frac{1}{4} \times 11\frac{1}{2}$ in. (21 × 29 cm.).

THE FOUR MILLS (423)

PLATE XCIV

Lent by SIR MICHAEL SADLER.

Signed to the right and dated 1871.

Canvas. $11 \times 13\frac{3}{4}$ in. (28 × 35 cm.).

WILLEM MARIS

1844–1910

DUCKS AND DUCKLINGS IN THE GRASS (427)

Lent by the RIJKSMUSEUM, AMSTERDAM.

Signed on the left.

Canvas. $36\frac{5}{8} \times 44$ in. (93 × 112 cm.).

Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1910.

Repr.: *Souvenir.*

COW DRINKING (432)

Lent by the MUNICIPAL MUSEUM, AMSTERDAM.

Signed on the left.

Canvas. $33\frac{1}{2} \times 41\frac{3}{4}$ in. (85 × 106 cm.).

Bequeathed by C. D. Reich.

DUCKLINGS (439)

Lent by C. G. VATTIER KRAANE.

Signed to the right.

Canvas. $25\frac{1}{2} \times 41\frac{3}{8}$ in. (64 × 105 cm.).

PLATE XCV

WILLEM MARIS (*continued*)

MILKING TIME (474)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).

Signed on the left.

Paper. 17¼ × 23½ in. (44 × 59·5 cm.). Water-colour.

THE DESERTED BOAT (491)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).

Signed on the left.

Paper. 16¾ × 23 in. (42·5 × 58·5 cm.). Water-colour.

ANTON MAUVE

1838–88

THE MORNING RIDE (414)

PLATE XCV

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).

Signed on the right.

Canvas. 18 × 27¾ in. (45·5 × 70·5 cm.).

Repr.: *Souvenir.*

THE PLOUGHMAN (415)

Lent by J. VAN HERWIJNEN.

Wood. 10⅞ × 15½ in. (25 × 39 cm.).

MARSHLANDS (418)

Lent by the RIJKSMUSEUM, AMSTERDAM.

Signed on the left.

Canvas. 23½ × 35⅜ in. (59·5 × 90 cm.).

Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1910.

ANTON MAUVE (*continued*)

PLOUGHING OXEN (422)

Lent by DR. A. F. PHILIPS.

Canvas. 12⅝ × 27¼ in. (32 × 69 cm.).

THE KITCHEN GARDEN (428)

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Canvas. 21⅞ × 29½ in. (55·5 × 75 cm.).

Bequeathed by Mr. J. P. van der Schilden, 1925.

SHEEP NEAR A WOOD (440)

Lent by MEVR. C. KLEYN-ESCHAUZIER.

Signed on the right.

Canvas. 21¾ × 29½ in. (55 × 75 cm.).

HAY-CART (441)

Lent by MEVR. E. H. CRONE.

Canvas. 24⅜ × 22½ in. (62 × 57 cm.).

A SHEPHERD AND HIS FLOCK (470)

Lent by the RIJKSMUSEUM, AMSTERDAM.

Signed on the right.

Paper. 18½ × 18¾ in. (47 × 47·5 cm.). Water-colour.

Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1909.

THE LAUNDRESS (477)

Lent by the RIJKSMUSEUM, AMSTERDAM.

Signed on the right.

Paper. 11 × 16 in. (28 × 41 cm.). Water-colour.

Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1909.

ALBERT NEUHUYS

1844–1914

THE SICK CHILD (430)

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Canvas. 24¼ × 30 in. (61·5 × 76 cm.).

Bequeathed by Mr. J. P. van der Schilden, 1925.

GEORGE JAN HENDRIK POGGENBEEK

1853–1903

BRIDGE AT ROUEN (393)

Lent by E. S. LABOUCHÈRE.

Wood. 12⅝ × 19¾ in. (32 × 50 cm.).

VIEW OF DINANT (397)

Lent by the MUNICIPAL MUSEUM, AMSTERDAM.

Signed on the left.

Canvas. 12¼ × 19½ in. (31 × 49·5 cm.).

Bequeathed by C. D. Reich.

SPRING (401)

Lent by C. W. F. P. BARON SWEERTS DE LANDAS WYBORGH.

Signed on the left and dated 1895.

Canvas. 26⅜ × 37¾ in. (67 × 96 cm.).

MILKING TIME (489)

Lent by the RIJKSMUSEUM, AMSTERDAM.

Signed on the right.

Paper. 8 × 11½ in. (20·5 × 29·5 cm.). Water-colour.

Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1909.

JOHANNES THEODORUS TOOROP

1858–1928

'O GRAVE, WHERE IS THY VICTORY?' (450)

Lent by W. J. R. DREESMANN (on loan to the Municipal Museum, Amsterdam).
Signed on the left and dated 1892.
Paper. 22¾ × 29¾ in. (58 × 74·5 cm.). Drawing.

ST. PAUL (458)

Lent by W. J. R. DREESMANN.
Signed on the right, and dated 1911.
Paper. 39½ × 39½ in. (100 × 100 cm.). Drawing.

THE PILGRIM (483)

Lent by W. J. R. DREESMANN (on loan to the Municipal Museum, Amsterdam).
Signed on the left, and dated 1921. Drawing.
Paper. 61 × 59 in. (155 × 150 cm.).

THE JEWISH SINGER (496)

Lent by W. J. R. DREESMANN.
Signed on the right and dated 1924.
Paper. 23¼ × 26¾ in. (59 × 68 cm.). Drawing.

JAN HENDRIK WEISSENBRUCH

1824–1903

SEA-PIECE (399)

Lent by DR. H. K. WESTENDORP.
Signed on the right.
Canvas. 9⅛ × 16⅛ in. (23 × 41 cm.).

JAN HENDRIK WEISSENBRUCH (*continued*)

LADY AT THE PIANO (400)

Lent by MEVR. C. G. M. BOURIER-VAN GENT.

Wood. 15½ × 14¼ in. (39 × 36 cm.).

VIEW NEAR NIEUWKOOP (403)

Lent by the STATE MUSEUM BILDERBEEK-LAMAISON, DORDRECHT.

Signed on the left, and dated 1901.

Canvas. 14¼ × 17 in. (36 × 43 cm.).

FISHING-BOAT ON THE SHORE (404)

Lent by the MUNICIPAL MUSEUM, THE HAGUE.

Signed and dated 1887.

Canvas. 27½ × 39½ in. (70 × 100 cm.).

Repr.: *Souvenir.*

STABLE INTERIOR (405)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).

Signed on the left and dated 1895.

Canvas. 12¾ × 17⅜ in. (32·5 × 44 cm.).

COURT-YARD (406)

Lent by E. HELDRING.

Signed: *Atelier J. H. Weissenbruch.*

Canvas. 23½ × 27½ in. (60 × 70 cm.).

THE LARDER (408)

Lent by MR. and MRS. J. C. J. DRUCKER-FRASER (on loan to the Rijksmuseum).

Signed on the right and dated 1888.

Canvas. 15⅝ × 20¼ in. (39·5 × 51·5 cm.).

JAN HENDRIK WEISSENBRUCH (*continued*)

THE SHORE AT KATWIJK (409)

Lent by W. F. VAN HEUKELOM.

Canvas. 27½ × 39⅜ in. (70 × 100 cm.).

A BRIDGE NEAR NOORDEN (478)

Lent by the RIJKSMUSEUM, AMSTERDAM.

Signed on the left.

Paper. 20½ × 28 in. (52 × 71 cm.). Water-colour.

Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1909.

A SKETCH (GRISAILLE) (488)

Lent by the RIJKSMUSEUM, AMSTERDAM.

Signed on the right.

Paper. 21¼ × 28¼ in. (54 × 72 cm.). Water-colour.

Presented to the Museum by Mr. and Mrs. J. C. J. Drucker-Fraser, 1909.

DRAWINGS

THE drawings are fairly representative of Dutch draughtsmanship in the fifteenth, sixteenth and seventeenth centuries, a specially large space being purposely devoted to Rembrandt. Only a few specimens are exhibited from the eighteenth century, a period in which Dutch painting was often a weaker reflection of the style of the preceding century. Drawings and water-colours of the nineteenth century are placed in the section of Modern Paintings.

The order of the Catalogue is roughly chronological, a certain licence being allowed in order to bring masters of allied styles together.

The order under the different masters was affected by the necessities of hanging, but this has not been altered, as it is thought that a scientific revision of the order under each master would not outweigh the confusion caused by disturbing the progressive numeration.

After ALBERT VAN OUWATER, about 1460

THE RAISING OF LAZARUS (503)

Lent by the STAATLICHES KUPFERSTICHKABINETT, BERLIN.

Pen and bistre. $11\frac{1}{4} \times 16$ in. (28·7 × 40·6 cm.).

Repr.: Popham, *Drawings of the Early Flemish School*, 1926, pl. xii; Friedländer, *Altniederländische Malerei*, ii, pl. xlviii.

Probably a copy of a lost picture by Ouwater, by the same hand as a drawing of the *Crucifixion* at Dresden (Woermann, *Handzeichnungen alter Meister zu Dresden*, i, 4).

ANONYMOUS, about 1460

THE RAISING OF LAZARUS (504)

Lent by FRANZ KOENIGS.

Pen and bistre. $15\frac{3}{8} \times 10\frac{5}{8}$ in. (38·5 × 27·1 cm.).

Coll.: E. Rodrigues.

Exh.: Frans Hals Museum, Haarlem, 1926.

Lit.: L. Demonts, *Onze Kunst*, 1928.

Repr.: *Souvenir*.

For a drawing in a similar style cf. Hamburg, *Prestel Gesellschaft*, xii (1926), 2, with note referring to other related drawings by Prof. G. Pauli. The nearest relations in style to the present composition are to be found in Ouwater or Geertgen tot Sint Jans.

ANONYMOUS, about 1480

THE ANNUNCIATION (505)

Lent by the MUSÉE DU LOUVRE, PARIS.

Pen and bistre. $11\frac{1}{4} \times 7\frac{1}{4}$ in. (28·7 × 18·5 cm.).

Lit.: F. Winkler, *Kunstchronik*, N.F., xxxiii (1922), 611.

Repr.: *Photo.*, Braun, 63826.

ANONYMOUS, about 1460–80

THE VIRGIN AND CHILD (506)

Lent by the STAATLICHES KUPFERSTICHKABINETT, DRESDEN.

Pen and ink. $20\frac{1}{8} \times 7\frac{15}{16}$ in. (51·2 × 20·2 cm.).

Repr.: Popham, *Drawings of the early Flemish School*, 1926, pl. xxxiii.

ANONYMOUS, about 1460–80

THE TAKING OF CHRIST (507)

Lent by the STAATLICHES KUPFERSTICHKABINETT, DRESDEN.

Pen and ink, with washes of blue, reddish purple, and yellow. $9\frac{5}{16} \times 7\frac{9}{16}$ in. (23·7 × 19·3 cm.).

Repr.: Woermann, *Handzeichnungen alter Meister zu Dresden*, i, 9.

ANONYMOUS, about 1480

MYTHOLOGICAL SUBJECT (THE DEATH OF NARCISSUS?) (508)

Lent by the MUSÉE DU LOUVRE, PARIS.

Pen and bistre. Circular, $8\frac{5}{8}$ in. (22 cm.).

Lit.: Friedländer, *Altniederländische Malerei*, v (who attributes it to the master of the Virgo inter Virgines).

Repr.: F. Dülberg, *Frühholländer in Paris*, Tafel 5; A. E. Popham, Apollo, vii, p. 178, fig. 7.

PLATE XCVI

ANONYMOUS, about 1490

CHRIST BEARING THE CROSS (509)

Lent by FRANZ KOENIGS.

Black chalk, reinforced with pen and bistre, on reddish tinted paper. $9\frac{1}{4} \times 7\frac{7}{8}$ in. (23·5 × 20 cm.).

Coll.: Madame V. (Paris, Drouot, March 1925, No. 27).

HIERONYMUS BOSCH

c. 1462—Bois-le-Duc—1516

ALLEGORICAL SUBJECT (THE DEATH OF A MISER). On the reverse : STUDY OF A HELMET (510) PLATE XCVI

Lent by the MUSÉE DU LOUVRE, PARIS.

Drawn with the brush on grey prepared paper, heightened with white. Reverse: drawn with the brush in Indian ink. 10 × $5\frac{7}{8}$ in. (25·5 × 15 cm.).

Inscribed on the reverse in a contemporary hand: *Jeronimus bos van Antwerpen.*

Coll.: Prince N. Esterházy.

Repr.: *Sale Catalogue of Robiano and others* (Amsterdam, 15 and 16 June, 1926).

JACOB CORNELISZ VAN OOSTSANEN

c. 1470 Oostzaan—Antwerp—Amsterdam 1533

THREE WOMEN KNEELING: DONORS IN AN ALTAR-PIECE (511)

Lent by FRANZ KOENIGS.

Pen and bistre, with washes of bistre and grey, heightened with white. $7\frac{7}{8} \times 4\frac{5}{8}$ in. (20·1 × 11·5 cm.).

Inscribed in an old hand: *H. V. Eyck.*

Coll.: E. Wauters (Sale, Amsterdam, June 15, 1926, No. 240 b, as Anon. Flemish).

Repr.: *Souvenir*; K. Steinbart, *Marburger Jahrbuch für Kunstwissenschaft*, v, 1929, Abb. 5.

ST. GEORGE AND THE DRAGON (512)

Lent by the ROYAL MUSEUM OF FINE ARTS, COPENHAGEN.

Pen and bistre. $10\frac{1}{2} \times 7\frac{5}{8}$ in. (26·5 × 19·4 cm.).

Coll.: Bentz.

JACOB CORNELISZ VAN OOSTSANEN (*continued*)

Repr.: *Cabinet Royal d'Estampes à Copenhague, Planches Photographiques*, 1866; *Old Master Drawings*, i, 3; K. Steinbart, *Marburger Jahrbuch für Kunstwissenschaft*, v, 1929, Abb. 9.

Steinbart contrasts the more restrained character of the mounted figures in Jacob Cornelisz woodcuts (e.g. the St. Adrian, British Museum), and does not accept the present drawing as the master's work.

THE RAISING OF THE WIDOW'S SON (513)

Lent by the BIBLIOTHÈQUE NATIONALE, PARIS.

Pen and bistre. $13\frac{3}{4} \times 9\frac{1}{4}$ in. (35 × 23·5 cm.).

Repr.: K. Steinbart, *Kunstchronik und Kunstmarkt*, lvi (Neue Folge, xxxii), 1921, p. 935.

ANONYMOUS, about 1515: in the manner of JACOB CORNELISZ VAN OOSTSANEN

SHEET OF STUDIES: A DOG ASLEEP AND FOUR MEN'S HEADS. On the reverse: TWO HORSES' HEADS (514)

Lent by FRITS LUGT.

Pen and bistre; one head in black chalk. $5\frac{1}{4} \times 3\frac{1}{8}$ in. (13·3 × 8 cm.).

Coll.: J. de Vos; P. Langerhuizen.

Compare J. Vogel, *Studien und Entwürfe älterer Meister zu Leipzig*, No. 7, and a Sketch-book in the Berlin Print Room.

LUCAS VAN LEYDEN

1494—Leyden—1533

THE BAPTISM OF CHRIST (515)

Lent by the MUSÉE DU LOUVRE, PARIS.

Pen and ink and Indian ink wash. $9\frac{3}{4} \times 7\frac{5}{8}$ in. (25 × 19·4 cm.).

Repr.: F. Dülberg, *Frühholländer in Paris*, Tafel 16; F. Dülberg, *Lucas van Leyden*, Haarlem (Kleinmann & C^{ie}), pl. lxvii.

PLATE XCVII

LUCAS VAN LEYDEN (*continued*)

BUST OF AN OLD WOMAN IN A HOOD, three-quarter length. On the reverse : HEAD OF A WOMAN (516)

Lent by the MUSÉE DU LOUVRE, PARIS.

Black chalk and grey wash in the background. Reverse: black chalk. The paper cut in pyramidal form and made up into a rectangle. $12\frac{7}{8} \times 14\frac{1}{4}$ in. (32·7 × 36·4 cm.).

Repr.: F. Dülberg, *Frühholländer in Paris*, Tafel 14 and 15; F. Dülberg, *Lucas van Leyden*, Haarlem (Kleinmann & C^ie^), pl. lxix (reverse only).

PORTRAIT OF A WOMAN (517)

PLATE XCVII

Lent by the SCHLOSS MUSEUM, WEIMAR.

Black and red chalks, the background washed in a yellowish-brown. $14\frac{5}{16} \times 13$ in. (36·4 × 33 cm.).

Repr.: *Prestel Gesellschaft*, i (1912), 25; N. Beets, *Lucas de Leyde*, 1913, p. 76.

PORTRAIT OF A MAN (518)

Lent by the MUNICIPAL MUSEUM, LEYDEN.

Pen and bistre. $10\frac{1}{4} \times 14$ in. (26 × 35 cm.).

Signed and dated: *L 1521.*

Coll.: C. M. Dozy Bequest, 1901.

Lit.: *De Lakenhal Museum, Leyden, Catalogue*, 1925, No. 245.

Repr.: N. Beets, *Lucas de Leyde*, 1913, p. 80; *Souvenir.*

JAN SWART VAN GRONINGEN

Worked first half of the sixteenth century at Groningen and Gouda

THE PRODIGAL SON (519)

Lent by the STAATLICHES KUPFERSTICHKABINETT, BERLIN.

Pen and ink. $11\frac{3}{16} \times 8\frac{1}{8}$ in. (28·4 × 20·6 cm.).

Repr.: L. Baldass, *Mitteilungen der Gesellschaft für vervielfält. Kunst*, 1918, p. 14, Abb. 5.

MAERTEN VAN HEEMSKERCK

1498 Heemskerk—Italy—Haarlem 1574

VULCAN'S FORGE, AND THE AMOURS OF MARS AND VENUS, AMONG ROMAN RUINS (520)

Lent by CAMPBELL DODGSON.

Pen and bistre wash on grey paper, heightened with white. $15\frac{1}{2} \times 17$ in. (39·5 × 43·5 cm.).

Inscribed: *hemskerck.*

Coll.: Lawrence; Lord Amherst of Hackney (Sotheby's, Dec. 14, 1921).

Lit.: *Belvedere*, i, 6; H. Egger, *Mededeelingen van het Nederl. Hist. Institut te Rome*, 1925, v, 119.

Repr.: *Vasari Society*, 2nd ser., ix, 9.

Another inscription on the drawing, of which only the syllable *Mour*, surmounted by the date 1538, is clearly legible, has been interpreted as an early collector's mark (*Print Collector's Quarterly*, ix, 37), but is read by Prof. H. Egger, who believes the inscription to be in Heemskerck's writing, as *L'Amour*.

HENDRIK GOLTZIUS

1558—Haarlem—1616

PORTRAIT OF GIOVANNI DA BOLOGNA (521) PLATE XCVIII

Lent by the TEYLER MUSEUM, HAARLEM.

Black and red chalks. $14\frac{3}{4} \times 12$ in. (37 × 30 cm.).

Inscribed on the reverse in the artist's hand: *Giovanni de Bolonia, Beelthouwer tot Florencen geconterfeit: H. G. 1591.*

Lit.: *Zeitschrift für bildende Kunst*, 1924–5.

Repr.: A. Buisman, Teyler Museum, *Vierzig Handzeichnungen*, 1924, No. 1.

THE PORTRAIT OF A SCHOLAR, 1608 (522)

Lent by the WALKER ART GALLERY, LIVERPOOL.

Pen and bistre. $8 \times 8\frac{1}{2}$ in. (20·3 × 21·7 cm.).

Repr.: *Old Master Drawings*, Part xi, pl. i.

HENDRIK GOLTZIUS (*continued*)

PORTRAIT OF A LADY (523)

Lent by J. P. HESELTINE.

Red and black chalks on vellum. $5\frac{3}{8} \times 4\frac{1}{8}$ in. (13·7 × 10·5 cm.).

Coll.: De Vos.

Lit.: C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, l, 1929, p. 141.

WOODLAND STUDY (524)

Lent by FRITS LUGT.

Pen and body-colour (white, green, and yellow), on blue prepared paper. $11\frac{1}{4} \times 9$ in. (28·5 × 22·7 cm.).

Signed *H. G.* (in monogram).

ABRAHAM BLOEMAERT

1564 Gorkum—Paris—Utrecht 1651

A ROCKY SHORE, WITH FIGURES AND BOATS (525)

Lent by FRITS LUGT.

Black chalk, with blue and light red water-colour. $7\frac{3}{4} \times 11\frac{3}{4}$ in. (19·7 × 29·9 cm.).

Signed: *A. Bloemaert 1605.*

Coll.: Van Haecken.

JACOB DE GHEYN II

1565 Antwerp—Haarlem—Amsterdam—The Hague 1629

A WOMAN AND DEATH (526)

Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

Pen and bistre. $6\frac{3}{8} \times 5\frac{1}{8}$ in. (16 × 13·2 cm.).

Inscribed in an early hand: *Jaques de Geyn 1600.*

Coll.: D. Franken Dzn Bequest, 1898.

JACOB DE GHEYN II (*continued*)

STUDY OF A NUDE WOMAN (527)

Lent by FRITS LUGT.

Black chalk and pen and bistre. $10\frac{1}{2} \times 3\frac{1}{2}$ in. (26·6 × 8·9 cm.).

Coll.: R. P. Roupell.

Formerly attributed to Albrecht Dürer.

LANDSCAPE WITH A FARM (528)

Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

Pen and bistre. $7\frac{5}{8} \times 12\frac{3}{8}$ in. (19·4 × 31 cm.).

Signed: *J. D. Gheyn in 1603.*

Coll.: G. Braamcamp (1768); A. G. Weigel (1883); Carl Schöffer (1893); W. Pitcairn Knowles (1895); D. Franken Dzn Bequest, 1898.

Lit.: L. Burchard, *Die Holländischen Radierer vor Rembrandt*, 1917, p. 30.

The subject was etched by De Gheyn himself.

STUDY OF A TREE (529)

Lent by J. Q. VAN REGTEREN ALTENA.

Pen and bistre over black chalk. 14 × 10 in. (35 × 25·5 cm.).

Inscribed on the reverse in the handwriting of the engraver, Izaäk van der Vinne (1665–1740): *Jacomo de Geyn, na 't leven getekent.*

JAN SAENREDAM

1565 Zaandam—Leyden—Assendelft 1607

SHEET OF MISCELLANEOUS STUDIES (530)

Lent by J. Q. VAN REGTEREN ALTENA.

Black and red chalks, and pen. $7\frac{1}{2} \times 5\frac{1}{2}$ in. (19 × 14 cm.).

Inscribed on the reverse: *Saerendam.*

Coll.: Crozat.

ROELANT SAVERY

1575 Courtrai—Amsterdam—Germany, Austria, &c.—Utrecht 1639

STUDY OF A MONKEY (531)

Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

Black, red, brown, and yellow chalks. $16\frac{1}{8} \times 12$ in. (40·6 × 30 cm.).

Signed: *R. Savrij.*

Coll.: Jacob de Vos Jzn.

Lit.: K. Erasmus, *R. Savery, 1908.*

Repr.: E. W. Moes, *Drawings in Amsterdam*, 1905, No. 71; Van der Kellen, *Hondert Teekeningen in Amsterdam*, 1908, No. 12.

An attribution to Cornelis Saftleven has also been suggested. But the inscription is nearly contemporary, if not actually a signature. Further support to the traditional attribution is offered by a signed drawing of Jacob Matham (1571–1631), in the collection of Mr. Frits Lugt, which appears to be based on the present example.

TWO HUNGARIAN HORSEMEN (532)

Lent by FRITS LUGT.

Black, red, and yellow chalks. $6\frac{5}{8} \times 10\frac{1}{14}$ in. (16·8 × 25·7 cm.).

Coll.: K. E. von Liphart; R. von Liphart; R. Goldschmidt (Sale, Prestel, Frankfurt, Oct., 1917, No. 531, pl. xxx).

Three drawings of a similar character are in the British Museum, two being signed *Ro: Savry f. Prag.* Comparison should also be made with a painting in the Louvre.

WOODED LANDSCAPE WITH SPORTSMEN (533)

Lent by FRITS LUGT.

Black chalk, lightly tinted with blue-grey water-colour. $7\frac{5}{8} \times 10\frac{5}{8}$ in. (19·5 × 27 cm.).

Signed: *R. Savery.*

Engraved by Gilles Sadeler, 1609.

WILLEM PIETERSZ BUYTEWECH

1591/2 Rotterdam—Haarlem—Rotterdam 1624

INTERIOR WITH FIGURES : TWO WOMEN SEATED SEWING ROUND THE HEARTH (534)

PLATE XCIX

Lent by the KUNSTHALLE, HAMBURG.

Pen and bistre and washes of bistre and grey. $7\frac{3}{8} \times 11\frac{3}{8}$ in. (18·8 ×29 cm.).

Signed: *Buitewech fecit anno 1617, 23.*

Lit.: A. Goldschmidt, *Pr. Jahrbuch*, xxiii (1902), 100 (with reproduction); W. Martin, *Oud Holland*, xxxiv (1916), 197, and Abb. 3 (reproduction of Berlin version).

Repr.: *Prestel Gesellschaft*, viii (1924), 9.

Though there is no stop between 2 and 3 in the inscription, this probably implies the 2nd of the 3rd month (i.e. March). Another version of this subject by Buytewech is at Berlin (from Muller Sale, Amsterdam, June 11, 1912).

A LECTURE IN THE ANATOMY THEATRE AT THE UNIVERSITY OF LEYDEN (535)

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Pen and bistre. $11\frac{3}{8} \times 3\frac{1}{2}$ in. (29 ×39 cm.).

Signed: *W B* (in monogram).

Coll.: Verstolk van Soelen (1847, as Frans Hals); Leembruggen (1866, as Buytewech).

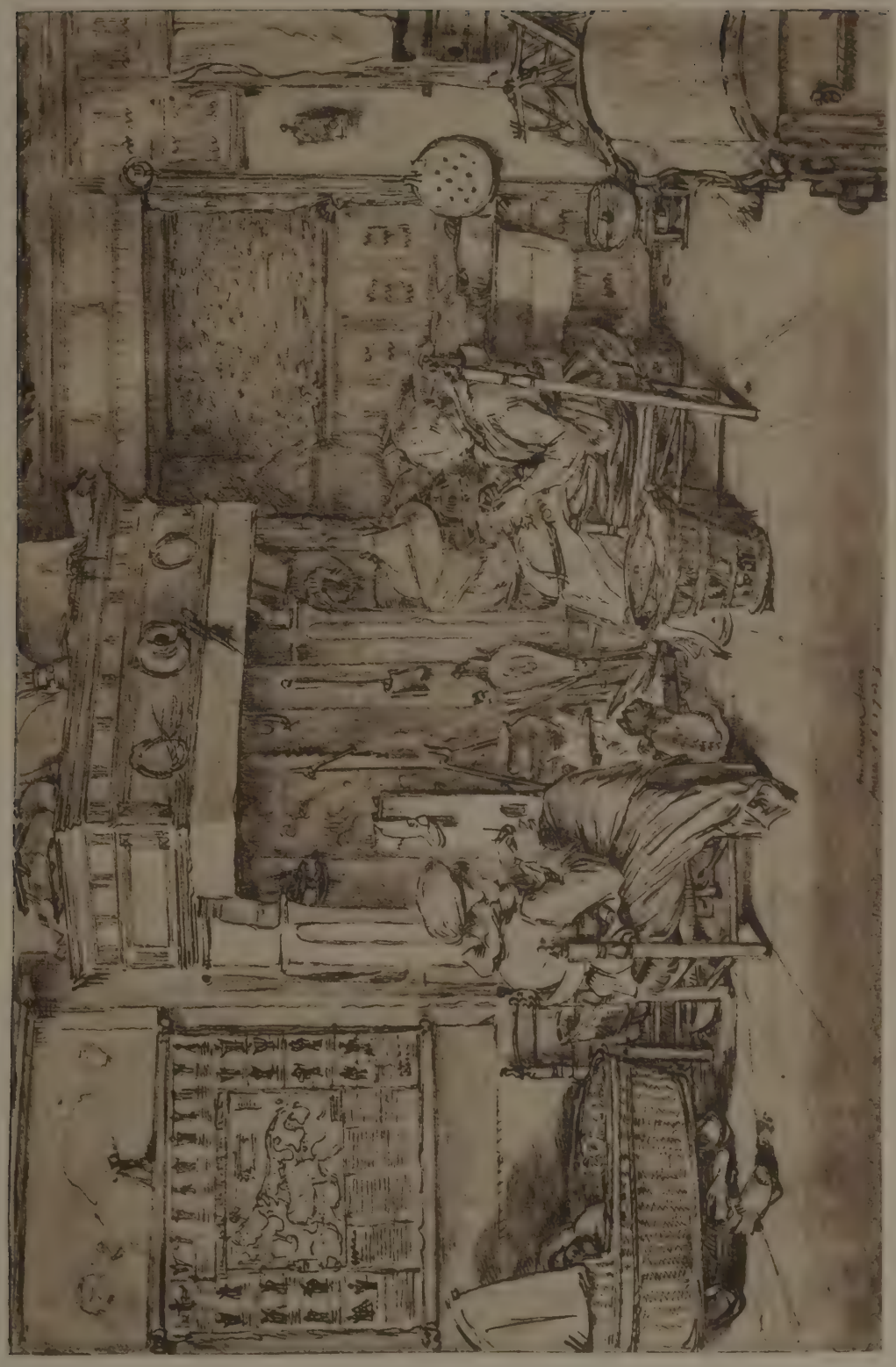
Described in the Boymans Catalogue, 1869, as Frans Hals, and in the Catalogues from 1916 onwards as Buytewech.

RUINED MANOR HOUSE AMID TREES (536)

Lent by FRITS LUGT.

Pen and bistre. $5\frac{3}{4} \times 13\frac{3}{4}$ in. (14·4 ×35 cm.).

Signed: *W B* (in monogram).



CLAES JANSZ VISSCHER

Worked early seventeenth century, Amsterdam

WESTMINSTER AND THE ABBEY FROM THE NORTH BANK OF THE RIVER ON THE WEST (537)

Lent by FRITS LUGT.

Pen and bistre. $3\frac{1}{2} \times 11\frac{1}{8}$ in. (9 × 28·5 cm.).

Inscribed in a contemporary hand: *'t Incoomen van Londe te Westminster.*

Coll.: Fairfax Murray.

Repr.: Fairfax Murray, *Unpublished collotypes* (British Museum).

ESAIAS VAN DE VELDE

c. 1590 Amsterdam—Haarlem—Leyden—The Hague 1630

ROCKY LANDSCAPE WITH FIGURES BY A PLANK BRIDGE SPANNING A TORRENT : COTTAGES ON THE LEFT (538)

Lent by FRITS LUGT.

Oil chalk. $8\frac{1}{8} \times 12\frac{1}{4}$ in. (20·7 × 31·3 cm.).

Signed: *1620 E. V. Velde.*

Coll.: Heseltine.

PORTRAIT OF A YOUNG MAN (539)

Lent by HENRY OPPENHEIMER.

Black and white chalk on bluish-grey paper; made up in many places near the margin. 16 × $13\frac{1}{8}$ in. (40·5 × 33·2 cm.).

Signed with a monogram, which might be interpreted as that of Esaias (or Jan) van de Velde.

Coll.: J. Noll (Sale, Frankfurt, F. A. C. Prestel, Oct., 1912, No. 204, with reproduction).

Lit.: C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, I, 1929, p. 143.

Repr.: *Old Master Drawings*, Part. xi, pl. xxxv.

On the reverse an old inscription, *Pieter Berensteyn*, in black chalk. The Berensteyn family was well known in Haarlem, and the name may indicate the owner of the drawing.

JAN VAN DE VELDE

c. 1593—Haarlem—after 1641

COTTAGE ON A RIVER BANK, WITH AN ELEVATED LANDING-STAGE AND PRIMITIVE CRANE (540)

Lent by VERNON WETHERED.

Pen and bistre. $4\frac{7}{8} \times 6\frac{5}{8}$ in. (12·3 × 16·9 cm.).

Inscribed: *Jan van de Velde* in an eighteenth century hand on the reverse.

The subject should be compared with Jan van de Velde's etching of *November* from a series of the 'Months' (Franken, 185).

WYBRAND DE GEEST (?)

1590 Leeuwarden—Paris—Rome—c. 1659

PORTRAIT OF A YOUNG GIRL (541)

Lent by MISS WALLAS.

Red chalk. 14 × 10 in. (35·5 × 25·4 cm.).

Coll.: Michael Bryan.

Repr.: *Vasari Society*, 2nd ser., ix (1928), No. 12.

The attribution has been suggested in the Vasari Society notice by J. H. J. Mellaert. He refers to a drawing dated in Holland, 17 May, 1616, attributed to Wybrand de Geest in the Bellingham Smith Sale (Amsterdam, 1927, No. 202), which is now in the collection of Dr. C. Hofstede de Groot. But the attribution of this example is hardly possible, as de Geest was at Aix-en-Provence at this date (Thieme-Becker). Paul Moreelse's drawings should also be compared, but they (as well as the Bellingham Smith drawing) are freer in the handling of the chalk. Dr. de Groot regards the present drawing as more probably Flemish than Dutch (*Repertorium für Kunstwissenschaft*, l, 1929, p. 143).

DIRK HALS (?)

1591—Haarlem—1656

FAMILY SCENE ROUND AN OPEN HEARTH, WITH A HANGING POT (542)

Lent by J. P. HESELTINE.

Pen and bistre. $9\frac{1}{4} \times 5$ in. (23·5 × 12·7 cm.).

Dr. Kurt Bauch suggests William Buytewech as the author, and Dr. de Groot also regards this attribution as more probable (*Repertorium für Kunstwissenschaft*, l, 1929, p. 144).

PLATE C

PIETER MOLYN

1595—Haarlem—1661

LANDSCAPE WITH BRIDGE AND ANGLER (543)

Lent by FRITS LUGT.

Black chalk and grey wash. $5\frac{13}{16} \times 7\frac{3}{4}$ in. (14·7 × 19·7 cm.).

Signed: *P Molyn 1655.*

Coll.: J. P. Heseltine.

WINTER LANDSCAPE : COTTAGES AND FIGURES IN THE SNOW 543a

Lent by FRITS LUGT.

Black chalk and grey wash. $5\frac{3}{4} \times 7\frac{5}{8}$ in. (14·5 × 19·3 cm.).

Signed: *P. Molyn 1655.*

Coll.: A. Langen, R. Goldschmidt.

LANDSCAPE WITH FIGURES ON A ROAD IN THE DUNES (544)

Lent by JULIAN G. LOUSADA.

Black chalk. $5\frac{7}{8} \times 7\frac{11}{16}$ in. (15 × 19·6 cm.).

Repr.: *Old Master Drawings*, Part. xi, pl. xxxvi.

LANDSCAPE WITH A HERDSMAN DRIVING CATTLE ALONG A ROAD (545)

Lent by SIR GEORGE CLAUSEN.

Black chalk and bistre wash. $7\frac{7}{8} \times 11\frac{3}{4}$ in. (18·7 × 29·9 cm.).

Signed: *P Molyn* 1658.

HENDRIK AVERCAMP

1585 Amsterdam—Campen 1663

THE KNIFE-GRINDER (546) PLATE C

Lent by H.M. THE KING.

Pen and bistre and water-colour. $6\frac{3}{8} \times 7\frac{7}{8}$ in. (16·2 × 20 cm.).

HENDRIK AVERCAMP (*continued*)

TWO LADIES WALKING, SEEN FROM THE BACK (547)

Lent by H.M. THE KING.

Drawn with the brush in Indian ink, with slight green tint. $5\frac{1}{2} \times 4$ in. (14 × 10·2 cm.).

A LADY AND GENTLEMAN WALKING ON THE ICE, WATCHING SKATERS (548)

Lent by H.M. THE KING.

Drawn with the brush in Indian ink, with touches of green. $5\frac{3}{8} \times 5\frac{3}{8}$ in. (13·7 × 13·7 cm.).

FIGURES ON THE ICE, WITH A SLEDGE IN THE CENTRE 549

Lent by H.M. THE KING.

Pen and bistre and water-colour over a slight sketch in black chalk. $6\frac{7}{8} \times 11\frac{1}{2}$ in. (17·5 × 29·3 cm.).

Repr.: *Old Master Drawings*, Part xi, pl. xxxiv.

SCENE ON THE ICE : PUTTING AT A MARK (550)

Lent by H.M. THE KING.

Pen and bistre and water-colour. $7 \times 9\frac{3}{8}$ in. (17·8 × 23·8 cm.).

Repr.: *Souvenir*.

A LADY AND GENTLEMAN WALKING, FOLLOWED BY ANOTHER COUPLE (551)

Lent by H.M. THE KING.

Pen, bistre, and water-colour. $3\frac{5}{8} \times 3\frac{5}{8}$ in. (9·2 × 9·2 cm.).

A FAMILY WALKING, WITH OTHER FIGURES IN THE BACKGROUND (552)

Lent by H.M. THE KING.

Pen, bistre, and water-colour. $4\frac{7}{8} \times 4\frac{7}{8}$ in. (12.4 × 12·4 cm.).

Reproduced by the New Finlay Colour Process
By the Grout Engraving Company

HENDRIK AVERCAMP (*continued*)

A SLEDGE PARTY ON THE ICE, WITH A SKATER IN THE FOREGROUND (553) PLATE C

Lent by H.M. THE KING.

Pen and bistre and water-colour. $5\frac{1}{2} \times 7\frac{5}{8}$ in. (14 × 19·4 cm.).

GOLF ON THE ICE (554) PLATE CI

Lent by HENRY OPPENHEIMER.

Pen, water-colour, and body-colour. $7\frac{7}{8} \times 13$ in. (20 × 33·2 cm.).

Signed with the artist's monogram.

Coll.: G. Hibbert, Esdaile, Heseltine.

Repr.: J. P. Heseltine, *Coloured Drawings*, 1903, No. 4.

Dr A. W. Staring identifies the place in the background as Campen.

PIETER JANSZ SAENREDAM

1597 Assendelft—Haarlem 1665

INTERIOR OF THE GROOTE KERK, AMSTERDAM (555)

Lent by HENRY OPPENHEIMER.

Pen and bistre and water-colour. $14\frac{1}{2} \times 9\frac{5}{16}$ in. (37 × 23·8 cm.).

Signed: *Pieter Saenredam 1640.*

Coll.: Mayor, Heseltine.

Lit.: C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, I, 1929, p. 141.

Repr.: J. P. Heseltine, *Coloured Drawings*, No. 17.

There are two smaller drawings related in style, though lighter in line, in the British Museum (from the Heseltine Collection, presented by Sir Otto Beit in 1912). One of them is engraved by Ploos van Amstel. The regularity of the line lacks the usual freedom of touch of Saenredam's interiors, in which the lines are more sensitive and show more *pentimenti*. They are comparable with the drawing by Hendrik van Vliet, which is also reproduced by Ploos van Amstel. If by Saenredam, the difference might be explained by their being repetitions, done in the studio, after sketches made on the spot.

PIETER JANSZ SAENREDAM (*continued*)

INTERIOR OF THE CHURCH OF ST. CUNERA AT RHENEN (556)

Lent by FRITS LUGT.

Pen and bistre and water-colour. $16\frac{1}{4} \times 17\frac{11}{16}$ in. (40·6 × 54·8 cm.).

Signed: *1644 P. Saenredam, den 5 en 6 Julij. Ste Cunerekerck binnen Rhenen.*

Coll.: Six.

ORGAN IN THE CHURCH OF ST. BAVO AT HAARLEM (557)

Lent by FRITS LUGT.

Pen and bistre and water-colour, with the vaulting continued in pencil. $12\frac{1}{8} \times 6\frac{3}{4}$ in. (31 × 17·2 cm.).

Repr.: *Old Master Drawings*, Part. xi, pl. xxxvii.

Saenredam painted this church in 1636 (Wurzbach).

LEONARD BRAMER

1596 Delft—Rome—Delft 1674

THE TAKING OF CHRIST (558)

Lent by JULIAN G. LOUSADA.

Pen and bistre wash on bluish-grey paper heightened with white. $10\frac{1}{2} \times 14\frac{1}{2}$ in. (26·8 × 36·8 cm.).

Dr. Kurt Bauch suggests comparison with the picture in the Schidlowski Collection, Russia (Photograph, Witt Library).

JAN VAN GOYEN

1596 Leyden—The Hague 1656

WINTER SCENE : A SLEDGE DESCENDING TO THE ICE BY A PLANK BRIDGE : A TENT ON THE BANK (559)

Lent by FRITS LUGT.

Black chalk and bistre wash. $4\frac{1}{2} \times 8\frac{1}{4}$ in. (11·5 × 21 cm.).

Signed: *VG 1651.*

Coll.: R. Goldschmidt.

JAN VAN GOYEN (*continued*)

VIEW AT THE HAGUE: CROWDS NEAR A BRIDGE ON MARKET-DAY (560)

Lent by FRITS LUGT.

Black chalk and grey wash. $7\frac{1}{4} \times 11\frac{1}{8}$ in. (18·5 × 28·4 cm.).

Signed: *V G 1653*.

JOHANNES VAN DE CAPPELLE

1624/5—Amsterdam—1679

SCENE ON A FROZEN CANAL, WITH SKATERS (561)

Lent by FRITS LUGT.

Pen and bistre wash (or drawn with the brush). $4\frac{1}{8} \times 8\frac{1}{8}$ in. (10·5 × 20·7 cm.).

Signed: *I V C*.

Coll.: Barnard, John Thomas Smith (inscribed on the reverse: *given me by Mr. Barnard, J.T.S.*).

AELBERT CUYP

1620—Dordrecht—1691

VIEW OF EGMOND-AAN-ZEE, WITH ITS RUINED CHURCH, FROM THE LAND (562)

Lent by FRITS LUGT.

Pencil. $4 \times 7\frac{5}{8}$ in. (10·2 × 19·4 cm.).

VIEW OF AMERSFOORT (563)

Lent by FRITS LUGT.

Black chalk with washes of yellow and brown. $7\frac{1}{2} \times 12$ in. (19 × 30·6 cm.).

Inscribed in an old (and possibly the artist's) hand: *A Cuijp*; on the reverse (in black chalk): *Amesvoort*.

Coll.: Northwick.

AELBERT CUYP (*continued*)

STUDY OF TREES (564)

Lent by HENRY OPPENHEIMER.

Black chalk and water-colour. $7\frac{7}{16} \times 12\frac{8}{16}$ in. (19 × 31 cm.).

Repr.: *Old Master Drawings*, Part xi, pl. xlvii.

VIEW OF A TOWN ON A RIVER (DORDRECHT?) (565)

Lent by HENRY OPPENHEIMER.

Black chalk and grey wash. $6\frac{1}{4} \times 19\frac{7}{8}$ in. (16 × 50·5 cm.).

The view is based on Dordrecht, with the omission of the Groote Kerk, which should appear on the right. Comparison with old views confirms this identification, which was suggested by Dr. C. Hofstede de Groot and Dr. A. W. Staring.

BARTHOLOMEUS BREENBERGH

1599 Deventer—Italy—Amsterdam c. 1655–60

STUDY OF ROCKS AND TREES (566)

Lent by the KUNSTHALLE, BREMEN.

Pen and bistre wash. $10\frac{1}{2} \times 14\frac{5}{8}$ in. (26·7 × 37·3 cm.).

Comparable in quality with Claude Lorrain, to whom Breenbergh was one year senior. Dr. Thomas Ashby suggests that the study may have been made in the quarries at Cervara, near the Anio, about five miles outside Rome.

SALOMON VAN RUYSDAEL

c. 1600—Haarlem—1670

RIVER SCENE (567)

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Black chalk with touches of pen and grey wash. $7\frac{3}{4} \times 13\frac{1}{8}$ in. (18·7 × 33 cm.).

Coll.: Boymans.

CORNELIS VROOM

c. 1600—Haarlem—1661

WOODLAND STUDY (568)

Lent by the KUNSTHALLE, HAMBURG.

Pen and water-colour. $13\frac{5}{8} \times 11\frac{5}{8}$ in. (34·8 ×29·7 cm.).

Coll.: Harzen.

Repr.: *Prestel Gesellschaft*, viii (1924), 15.

SIMON DE VLIEGER

c. 1600 Rotterdam—Weesp 1653

BEACH SCENE WITH SHIPS AND FIGURES (569)

Lent by FRITS LUGT.

Black chalk and grey wash. $6\frac{1}{4} \times 11\frac{1}{4}$ in. (15·8 ×28·5 cm.).

Signed: *S De VL* (*VL* in monogram).

Coll.: A. Köster.

Repr.: F. Becker, *Handzeichnungen alter Meister in Privatsammlungen*, 1922, pl. 23.

The same subject is seen in a drawing by Egbert van der Poel in the Rijksprentenkabinet, Amsterdam.

AERT VAN DER NEER

1603—Amsterdam—1677

RIVER SCENE BY MOONLIGHT (570)

Lent by FRITS LUGT.

Drawn with the brush in bistre, on bluish paper, heightened with white. $8\frac{1}{2} \times 15\frac{1}{8}$ in. (21·5 ×38·6 cm.).

Signed with the artist's monogram.

Coll.: R. S. Holford.

Repr.: *Souvenir*.

AERT VAN DER NEER (*continued*)

TREES BY A STREAM (571)

PLATE CII

Lent by the KUNSTHALLE, HAMBURG.

Drawn with the brush in bistre and water-colour. $7\frac{15}{16} \times 12\frac{3}{8}$ in. (20·2 × 31·5 cm.).

Coll.: Spencer, Esdaile, Harzen.

Repr.: *Prestel Gesellschaft*, viii (1924), 16.

REMBRANDT VAN RIJN

1606 Leyden—Amsterdam 1669

The chief references cited in abbreviated form are:

H. de G.: C. Hofstede de Groot, *Die Handzeichnungen Rembrandts, Versuch eines Catalogs*, Haarlem, 1906.

Lippmann, i–iv. Original drawings by Rembrandt, edited by F. Lippmann and C. Hofstede de Groot. Four series, 1888–1911.

Valentiner=W. R. Valentiner, *Rembrandt. Des Meisters Handzeichnungen*, i, Stuttgart (Klassiker der Kunst).

CHRIST SEATED IN THE MIDST OF HIS DISCIPLES (572)

Lent by the TEYLER MUSEUM, HAARLEM.

Pen and bistre, black and red chalks, and body-colour. $14\frac{1}{8} \times 18\frac{7}{8}$ in. (35·5 × 47·6 cm.).

Signed: *Rembrandt f. 1634.*

Lit.: *H. de G.*, 1319.

Repr.: *Lippmann*, i, 165.

THE RAISING OF LAZARUS. On the reverse : THE HALF-LENGTH FIGURE OF A WOMAN (573)

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Pen and bistre. $7\frac{1}{8} \times 6\frac{1}{8}$ in. (18 × 15·5 cm.).

Lit.: *H. de G.*, 1352.

Repr.: *Lippmann*, iii, 78; *Kleinmann*, v, 63; *Valentiner*, 421.

Both Rembrandt and Lievens were working on this theme about 1630–32, e.g. Rembrandt's drawing at the British Museum (H. 2), and etchings by Rembrandt (H. 96) and

REMBRANDT VAN RIJN (*continued*)

Lievens (B. 3), and a picture by Lievens at Brighton here exhibited (No. 170). Two oil paintings of the subject by or attributed to Rembrandt, nearly corresponding to his etching, are known, one in New York (Mrs. Gates' Collection, from the Yerkes Collection), the other in C. Sedelmeyer's possession (Valentiner, *Wiedergefundene Gemälde Rembrandts*).

PORTRAIT OF HIMSELF (574)

Lent by C. F. U. MEEK.

Red chalk. 5 × 4⅞ in. (12·8 × 12·2 cm.).

Repr.: *Vasari Society*, 2nd Series, i, 8.

One of the rare drawings of himself. There are more self-portraits among the etchings and paintings. It is nearest in type to the little etching of *Himself wearing a soft cap* (H. 57), though it is probably somewhat later and nearer in date to the etching of 1639 (H. 168) and the National Gallery picture of 1640.

PORTRAIT OF REMBRANDT'S FATHER (575)

Lent by the ASHMOLEAN MUSEUM, OXFORD.

Red chalk, pen and bistre wash. Arched, 7¾ × 9½ in. (19·6 × 24·2 cm.).

Inscribed in a seventeenth-century hand: *Harman. Gerrits. van den Rhijn.*

Coll.: Chambers Hall.

Repr.: S. Colvin, *Drawings of Old Masters in Oxford*, iii (1907), 24.

STUDY OF AN OLD BEARDED MAN SEATED (576)

Lent by the TEYLER MUSEUM, HAARLEM.

Red chalk. 8⅞ × 5⅝ in. (22·5 × 14·5 cm.).

Signed with Rembrandt's monogram and dated 1631.

Lit.: *H. de G.*, 1322 (and cf. 997).

Repr.: *Lippmann*, i, 168; H. Buisman, *Teyler Museum, Vierzig Handzeichnungen*, 1924, No. 13.

Rembrandt used red chalk chiefly in his early period, and then only occasionally.

REMBRANDT VAN RIJN (*continued*)

THE ROMMEL-POT PLAYER (577)

Lent by HENRY OPPENHEIMER.

Black chalk and grey wash. $5\frac{5}{8} \times 4\frac{5}{16}$ in. (14·4 × 11 cm.).

Coll.: Chambers Hall, J. C. Robinson, Teixeira de Mattos.

Lit.: *H. de G.*, 1095 a.

Repr.: *Lippmann*, iii, 70.

The same subject with only slight modifications is seen in a picture attributed to Aert de Gelder in the Youssupoff Collection, St. Petersburg (reproduced in *Trésors d'Art en Russie*, 1906, and Bredius, *Feestbundel*). See K. Lilienfeld, *A. de Gelder*, 1914, p. 184, No. 142. The subject should also be compared with the Rembrandt etchings, H. 142 and 192.

PORTRAIT STUDY OF A BEARDED MAN IN PROFILE TO LEFT (578)

Lent by MRS. BEATRICE BATESON.

Red chalk, with slight touches of black chalk. $5\frac{3}{8} \times 5\frac{7}{16}$ in. (13·7 × 13·8 cm.).

Coll.: Fairfax Murray.

Repr.: *Vasari Society*, 2nd Series, ix. 11; Sale Catalogue, Sotheby's, 23–24 April, 1929, No. 228.

HUNTSMAN AND HOUNDS AT A FOUNTAIN (ESAU) (579)

Lent by FRANZ KOENIGS.

Pen and bistre. $7\frac{1}{4} \times 8\frac{1}{2}$ in. (18·3 × 21·7 cm.).

Coll.: E. Wauters.

Repr.: *Lippmann*, iv, 44; Wauters Sale, Amsterdam, 15–16 June, 1926, No. 149.

Dr. Falck has suggested that Rembrandt was thinking of the huntsman Esau, and comparison with the treatment of his figure in the British Museum drawing of *Esau selling his Birthright* (H. de G. 867, H. 33) render this very probable.

STUDY OF A WOMAN AS CLEOPATRA (580)

Lent by OTTO GUTEKUNST.

Red chalk. $9\frac{5}{8} \times 5\frac{1}{2}$ in. (24·5 × 14 cm.).

Coll.: Fouret (Paris).

REMBRANDT VAN RIJN (*continued*)

Exh.: Paris, École des Beaux-Arts, 1879, No. 371; Burlington Fine Arts Club, Winter, 1927–28.

Repr.: *Photo. Braun*, 65, 371; *Old Master Drawings*, Part x, pl. xxix.

Dr. C. Hofstede de Groot suggests *Hygieia* as the subject (*Repertorium für Kunstwissenschaft*, l, 1929, p. 141).

STUDY FOR ONE OF THE ELDERS IN THE BERLIN 'SUSANNAH AND THE ELDERS' (581)

Lent by HENRY OPPENHEIMER.

Pen and bistre. $6\frac{3}{4} \times 5\frac{1}{4}$ in. (13·5 × 17·3 cm.).

Coll.: West, Lawrence, Esdaile, Bale, Heseltine.

Lit.: *H. de G.*, 986.

Repr.: J. P. Heseltine, *Rembrandt Drawings*, No. 16.

SHEET OF STUDIES: ONE OF A WOMAN HOLDING A BABY, TWO OF A WOMAN SEATED (582)

Lent by HENRY OPPENHEIMER.

Pen and bistre. $8\frac{1}{4} \times 5\frac{3}{8}$ in. (20·9 × 13·7 in.).

Coll.: Ploos van Amstel, Knighton, Heseltine.

Lit.: *H. de G.*, 1022.

Repr.: J. P. Heseltine, *Rembrandt Drawings*, No. 7.

On the reverse are studies of Saskia in bed and of Dr. Ephraim Bonus.

SHEET OF STUDIES: VARIOUS HEADS, AND A WOMAN WITH A BABY (583)

Lent by HENRY OPPENHEIMER.

Pen and bistre wash; red chalk. $8\frac{5}{8} \times 9\frac{1}{8}$ in. (22 × 23·2 cm.).

Coll.: Roupell, Heseltine.

Exh.: Grosvenor Gallery, 1876.

Lit.: *H. de G.*, 1024.

Repr.: J. P. Heseltine, *Rembrandt Drawings*, No. 63.

REMBRANDT VAN RIJN (*continued*)

FOUR NEGRO MUSICIANS IN PROCESSION (584)

Lent by VICTOR KOCH.

Pen and bistre wash, with red chalk and yellow water-colour. $7\frac{1}{8} \times 5\frac{1}{4}$ in. (18·1 × 13·4 cm.).

Coll.: C. Rogers, Andrew James, R. P. Roupell.

Companion to a drawing of *Negro Drummers mounted on Mules*, in the British Museum (*H. de G.*, 924, H. 8).

MOSES AND THE BURNING BUSH (585)

Lent by HENRY OPPENHEIMER.

Pen and bistre wash, slightly touched with white, and the effect of rays obtained by abrasion of the surface of the paper. $6\frac{13}{16} \times 9\frac{1}{2}$ in. (17·5 × 24·2 cm.).

Inscribed in a later hand: *Rt. 1635.*

Coll.: Roupell, Heseltine.

Lit.: *H. de G.*, 985.

Repr.: J. P. Heseltine, *Rembrandt Drawings*, No. 78.

THE AGONY IN THE GARDEN (586) PLATE CIII

Lent by CHARLES RICKETTS and CHARLES SHANNON.

Pen and bistre. $7\frac{1}{2} \times 7\frac{1}{4}$ in. (19·2 × 18·5 cm.).

Coll.: Lord Leighton.

Should be compared with studies at Hamburg (*H. de G.*, 344) and in the collection of Sir D. Y. Cameron (*H. de G.*, 991, here exhibited), all three being related to the etching, H. 293.

LARGE LANDSCAPE WITH A COTTAGE AND TREES (587)

Lent by OTTO GUTEKUNST.

Pen and bistre wash. $11\frac{3}{4} \times 17\frac{3}{4}$ in. (29·8 × 45·2 cm.).

Signed: *Rembrandt f. 1644.*

Coll.: A. Pond, J. Barnard, West, Lawrence, Esdaile, Grahame, Heseltine.

Repr.: J. P. Heseltine, *Rembrandt Drawings*, No. 37; J. P. Heseltine Sale, 1913, No. 24.

REMBRANDT VAN RIJN (*continued*)

THE AGONY IN THE GARDEN (588)

Lent by SIR D. Y. CAMERON.

Pen and bistre wash. $4\frac{1}{2} \times 6\frac{3}{8}$ in. (11·8 × 16 cm.).

Coll.: Baring, Heseltine.

Repr.: J. P. Heseltine, *Rembrandt Drawings*, No. 14.

See No. 586, above.

CHRIST AT EMMAUS (589)

Lent by CHARLES RICKETTS and CHARLES SHANNON.

Pen and bistre wash. $7\frac{7}{8} \times 7\frac{1}{8}$ in. (20 × 18·2 cm.).

Repr.: *Vasari Society*, 2nd Series, i, 7; *Souvenir*.

A drawing of the same subject (one of several known to Houbraken) was etched by Houbraken in his *Groote Schouburgh der Nederlantsche Konstschilders*, Amsterdam, 1718–23, vol. i, p. 258. Ploos van Amstel etched one of the series, which might be the present drawing. It appears to be the study once in the possession of Artaria of Vienna, reproduced in *Onze Kunst*, vol. iii (1904), 1ste Halfjaar, p. 91. There is another version of the subject at Dresden, hardly as good in quality, and two others, considerably inferior, in the Dutuit collection, Paris (Lugt, 1927, No. 63), and in the British Museum (Hind, 137). For a general study of the subject see H. Wichmann, *Ein Verschollener Rembrandt*, Festschrift für Adolf Goldschmidt, Leipzig, 1923, p. 102.

THREE STUDIES FOR AN ASTONISHED DISCIPLE IN THE SUBJECT OF CHRIST AT EMMAUS (?) (590)

Lent by FRITS LUGT.

Pen and bistre. $6\frac{7}{8} \times 6\frac{1}{4}$ in. (17·4 × 16 cm.).

Coll.: Richardson, junr., Reynolds, Woodburn, Bouverie, Grahame, Heseltine, M. Kappel.

Exh.: Rembrandt Exhibition, Amsterdam, 1898.

Lit.: *H. de G.*, 993.

Repr.: J. P. Heseltine, *Rembrandt Drawings*, No. 33; Heseltine Sale, 1913, No. 4.

The suggested title cannot be regarded as quite certain. The studies might be for an onlooker in some other subject.

REMBRANDT VAN RIJN (*continued*)

THE ADORATION OF THE SHEPHERDS (591)

Lent by HENRY OPPENHEIMER.

Pen and bistre wash, touched with white; the paper made up with a strip $\frac{7}{8}$-inch along the right border, over which the original drawing extends. $8 \times 9\frac{1}{8}$ in. (20·5 × 23·3 cm.).

Coll.: Dimsdale, Lawrence, Esdaile, Palgrave, Heseltine.

Lit.: *H. de G.*, 988; Seidlitz, *Kunstchronik*, N.F., xxiv (1913), 362.

Repr.: *Lippmann*, i, 88; J. P. H., *Rembrandt Drawings*, No. 62; *Valentiner*, No. 294.

Another version of the same subject is in the Bonnat Collection, Bayonne (*Les Dessins de la Collection Bonnat*, ii, 1895, No. 26). The Bonnat version appears to be a copy from the present drawing. A similar drawing, arched at the top, was engraved in mezzotint by J. E. Haid (after a drawing in the collection of the engraver's father). Comparable with the picture of 1646 in the National Gallery, and probably a study for it.

A BABY IN A CRADLE (592)

Lent by HENRY OPPENHEIMER.

Black chalk. $3 \times 4\frac{1}{2}$ in. (7·6 × 11·3 cm.).

Coll.: James, Esdaile, Cheney, Leighton, Heseltine.

Lit.: *H. de G.*, 1012.

Repr.: J. P. Heseltine, *Rembrandt Drawings*, No. 1; *Souvenir*.

WOMAN SEATED AT A WINDOW, RESTING HER HEAD ON HER RIGHT HAND (593)

Lent by FRITS LUGT.

Pen and bistre wash. $6\frac{5}{8} \times 4\frac{7}{8}$ in. (17 × 12·5 cm.).

Coll.: Lawrence, Esdaile, Locker-Lampson.

Exh.: Grosvenor Gallery, 1877, No. 1194.

Repr.: *Souvenir*.

OLD WOMAN SEATED, ASLEEP (594)

Lent by HENRY OPPENHEIMER.

Black chalk and bistre with touches of white. $6\frac{7}{16} \times 6\frac{1}{16}$ in. (16·4 × 15·4 cm.).

Coll.: Denon, Heseltine.

Repr.: J. P. Heseltine, *Rembrandt Drawings*, No. 10; *Souvenir*.

REMBRANDT VAN RIJN (*continued*)

ACHILLES AND BRISEIS (595)

Lent by VICTOR KOCH.

$8\frac{5}{16} \times 10\frac{5}{16}$ in. (20·9 × 25·9 cm.).

Coll.: Ginsburg.

Repr.: *Vasari Society*, 2nd Series, viii (1927), No. 9; *Repertorium für Kunstwissenschaft*, l (1929), p. 140.

Should be compared in style with the *Sacrifice of Iphigenia* in the British Museum (H. 92), and with the *Messenger appealing to Achilles to return to Battle* (No. 641 in the present Exhibition). The Homeric subjects for this group of drawings seem more likely than Scriptural illustrations (e.g. of *Jephthah meeting his Daughter* for the present drawing, and the *Sacrifice of Jephthah's Daughter* for the British Museum example). Jephthah's daughter would more naturally be represented 'with timbrels and dances' (Judges xi. 34) than bringing gifts. If a Biblical subject is intended, more probable than Jephthah is that of *Abigail before David* (1 Samuel 25; see engraving by Harman Muller after Heemskerk, No. 7, in the series of *Beatitudes*, Kerrick, p. 6, and British Museum Library, 789, e. 1, f. 269). Comparison has been made with a Jephthah subject in the *Theatrum Biblicum* of 1674 (C. Ryckemans after P. de Jode, J. C. Visscher exc.), but we have not been able to check this. Dr. C. Hofstede de Groot suggests the subject of *Coriolanus and the Roman Matrons*, comparing it with a drawing in his own collection (*Repertorium für Kunstwissenschaft*, l, 1929, p. 141).

JUDAH AND THAMAR (596)

Lent by FRANZ KOENIGS.

Pen and bistre. $5\frac{1}{8} \times 6\frac{1}{8}$ in. (12·9 × 15·5 cm.).

Coll.: C. Sedelmeyer, Mathey, R. Kann, M. Kappel.

Lit.: *H. de G.*, 789.

Repr.: *Lippmann*, iii, 69; *Valentiner*, No. 103.

PORTRAIT STUDY OF MARGARETHA TRIP (NEE DE GEER) (597)

Lent by FRANZ KOENIGS.

Pen and bistre wash. $4\frac{7}{8} \times 4\frac{1}{8}$ in. (12·5 × 10·5 cm.).

Coll.: J. Richardson, senr., Reynolds, Lawrence, Esdaile, C. S. Bale, Heseltine, M. Kappel.

Lit.: *H. de G.*, 999.

REMBRANDT VAN RIJN (*continued*)

Repr.: C. Rogers, *Imitations of Drawings* (engraving by W. W. Ryland); *Lippmann*, i, 90; J. P. Heseltine, *Rembrandt Drawings*, No. 71; Heseltine Sale, 1913, No. 16.

The same model as in the pictures in the National Gallery and in Lord Crawford's Collection (*see* No. 111, above), and probably used in painting the latter. From its style the drawing has generally been placed about 1645, though Lord Crawford's picture is dated 1661, but this is not a certain criterion. For the costume see note to No. 111.

STUDY OF THE EMPEROR JAHĀNGĪR (598)

Lent by I. DE BRUIJN.

Pen and bistre wash on Japanese paper. $7\frac{1}{4} \times 4\frac{3}{4}$ in. (18·5 × 12·1 cm.).

Coll.: J. Richardson; sale, Sotheby's, London, July 14, 1926.

This and Nos. 625 and 632 are examples of a group of drawings which were free copies by Rembrandt after miniatures executed by Indian artists for the Mogul emperors. A book of such miniatures is noted in Rembrandt's inventory of 1656, made at the time of his bankruptcy. There are six examples in the British Museum (H. 74–9), of which No. 75 is almost certainly Jahāngīr and not Akbar as described. For the whole subject and illustrative material for the identification of the portrait see F. Sarre, *Jahrbuch der Preuss. Kunstsammlungen*, xxv (1904), 143; F. R. Martin, *Miniature Painting in Persia, India, and Turkey*, London, 1912; Laurence Binyon and T. W. Arnold, *The Court Painters of the Grand Moguls*, Oxford, 1921; Percy Brown, *Indian Painting under the Mughals*, 1550–1750, Oxford, 1924.

CHRIST BEFORE PILATE (599)

Lent by I. DE BRUIJN.

Pen and bistre wash. $6\frac{1}{2} \times 9\frac{1}{2}$ in. (16·5 × 24·5 cm.).

Coll.: Grahl; Vienna (Albertina).

A BEND IN THE AMSTEL, NEAR KOSTVERLOREN: WITH TWO HORSEMEN RIDING ALONG THE BANK (600)

Lent by the DUKE OF DEVONSHIRE.

Pen and bistre wash. $5\frac{3}{8} \times 9\frac{11}{16}$ in. (13·6 × 24·6 cm.).

Coll.: N. A. Flinck.

Lit.: *H. de G.*, 835.

Repr.: *Lippmann*, i, 53; *Vasari Society*, vi, 20; *F. Lugt*, Abb. 67.

For the identification of the locality of this and other landscapes, see F. Lugt, *Mit Rembrandt in Amsterdam*, Berlin, 1920.

REMBRANDT VAN RIJN (*continued*)

A BEND IN THE AMSTEL, NEAR KOSTVERLOREN, WITH A FENCE IN THE FOREGROUND (601)

Lent by the DUKE OF DEVONSHIRE.

Pen and bistre wash. $5\frac{3}{4} \times 8\frac{5}{16}$ in. (14·6 × 21·1 cm.).

Coll.: N. A. Flinck.

Lit.: *H. de G.*, 838.

Repr.: *Lippmann*, i, 67; *Vasari Society*, iv, 25; *Lugt*, Abb. 68.

ON THE AMSTEL AT THE OMVAL (602)

Lent by the DUKE OF DEVONSHIRE.

Pen and greyish bistre wash. $4\frac{3}{8} \times 7\frac{13}{16}$ in. (11·1 × 19·8 cm.).

Coll.: N. A. Flinck.

Lit.: *H. de G.*, 840.

Repr.: *Lippmann*, i, 74; *Vasari Society*, 2nd Series, vi, 21; *Lugt*, Abb. 55.

TWO THATCHED COTTAGES (603)

Lent by the DUKE OF DEVONSHIRE.

Pen and bistre. $5\frac{3}{16} \times 7\frac{7}{8}$ in. (13·7 × 20 cm.).

Coll.: N. A. Flinck.

Repr.: *H. de G.*, 852.

Repr.: *Lippmann*, i, 65; *Vasari Society*, iii, 24.

RIVER WITH A ROWING-BOAT (604)

Lent by the DUKE OF DEVONSHIRE.

Pen and bistre wash. $5\frac{1}{4} \times 7\frac{7}{8}$ in. (13·3 × 20 cm.).

Coll.: N. A. Flinck.

Lit.: *H. de G.*, 847.

Repr.: *Lippmann*, i, 59; *Vasari Society*, vi, 22; *Lugt*, Abb. 78.

Lugt suggests that the view is taken on the Bullewijk looking towards Ouderkerk and its church tower in the background.

REMBRANDT VAN RIJN (*continued*)

ON THE FORTIFICATIONS OF AMSTERDAM, NEAR THE RAAMPOORT (605)

Lent by the DUKE OF DEVONSHIRE.

Pen and bistre wash. $5\frac{3}{16} \times 8\frac{9}{16}$ in. (13·2 × 21·8 cm.).

Coll.: N. A. Flinck.

Lit.: *H. de G.*, 845.

Repr.: *Lippmann*, i, 57; *Lugt*, Abb. 37; *Souvenir*.

The view is taken looking towards the bastion called *de Rose*, with the mill called *de Smeerpot*. After 1658 Rembrandt lived in the Rozengracht, quite near this spot.

RIVER WITH A SAILING-BOAT (606)

Lent by the DUKE OF DEVONSHIRE.

Pen and bistre wash. $3\frac{1}{2} \times 7\frac{1}{8}$ in. (8·9 × 18·1 cm.).

Coll.: N. A. Flinck.

Lit.: *H. de G.*, 848.

Repr.: *Lippmann*, i, 60; *Vasari Society*, iii, 25; *Lugt*, Abb. 107.

Lugt suggests that it is a view on the Nieuwe Meer, near Amsterdam.

WOODED ROAD, WITH BOAT ON A CANAL (607)

Lent by the DUKE OF DEVONSHIRE.

Pen and bistre wash. $5 \times 7\frac{7}{8}$ in. (12·7 × 20 cm.).

Coll.: N. A. Flinck.

Lit.: *H. de G.*, 857 a.

Repr.: *Lippmann*, i, 73.

WATER-MEADOWS, WITH HOUSES AMID TREES (HOUTEWAEL) (608)

Lent by the DUKE OF DEVONSHIRE.

Pen and bistre wash. $4\frac{15}{16} \times 7\frac{3}{16}$ in. (12·5 × 18·2 cm.).

Coll.: N. A. Flinck.

REMBRANDT VAN RIJN (*continued*)

Lit.: *H. de G.*, 846.

Repr.: *Lippmann*, i, 58; *Lugt*, Abb. 82 a.

Houtewael (which is Lugt's identification) lies a short way beyond the St. Anthonispoort, East of Amsterdam.

VIEW OVER THE Y FROM THE DIEMERDIJK (609)

Lent by the DUKE OF DEVONSHIRE.

Pen and bistre and wash. 3 × 9⅝ in. (7·6 × 24·4 cm.).

Coll.: N. A. Flinck.

Lit.: *H. de G.*, 844.

Repr.: *Lippmann*, i, 56; *Vasari Society*, v, 24.

VIEW OF SLOTEN (610)

Lent by the DUKE OF DEVONSHIRE.

Pen and bistre wash. 3 13/16 × 7 1/16 in. (9·6 × 18 cm.).

Coll.: N. A. Flinck.

Lit.: *H. de G.*, 853.

Repr.: *Lippmann*, i, 66; *Lugt*, Abb. 108.

A WOODED ROAD WITH A DRAWBRIDGE (611)

Lent by the DUKE OF DEVONSHIRE.

Pen and bistre and slight bistre wash; the paper abraded for high lights. 6⅛ × 7⅞ in. (15·6 × 20 cm.).

Coll.: N. A. Flinck.

Lit.: *H. de G.*, 843.

Repr.: *Lippmann*, i, 55.

COTTAGE BY A LARGE TREE (612)

Lent by the DUKE OF DEVONSHIRE.

Pen and bistre. 6⅞ × 10½ in. (17·5 × 26·7 cm.).

Coll.: N. A. Flinck.

Lit.: *H. de G.*, 859.

Repr.: *Lippmann*, i, 80; *Vasari Society*, vi, 21.

REMBRANDT VAN RIJN (*continued*)

DAVID'S CHARGE TO SOLOMON (613) PLATE CIV

Lent by the DUKE OF DEVONSHIRE.

Pen and bistre wash. $8\frac{5}{8} \times 8\frac{1}{4}$ in. (21·9 × 20·9 cm.).

Coll.: N. A. Flinck.

Lit.: *H. de G.*, 830.

Repr.: *Lippmann*, i, 51.

STUDY OF COTTAGES: EFFECT OF STORM (614) PLATE CV

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

Pen and bistre wash. $7\frac{1}{8} \times 9\frac{5}{8}$ in. (18·2 × 24·5 cm.).

Lit.: *H. de G.*, 1484.

Repr.: *Photo. Braun*, 70, 713; *Schönbrunner & Meder*, 229.

THE BEHEADING OF ST. JOHN THE BAPTIST (615)

Lent by FRANZ KOENIGS.

Pen and bistre, touched with white. $8 \times 10\frac{3}{4}$ in. (20·2 × 27·2 cm.).

Coll.: Strauss-Negbaur.

Repr.: *Valentiner*, No. 283; *Souvenir*.

THE RETURN OF THE PRODIGAL SON (616)

Lent by the TEYLER MUSEUM, HAARLEM.

Pen and bistre wash. $7\frac{1}{2} \times 8\frac{7}{8}$ in. (19 × 22·7 cm.).

Coll.: De Vos.

Lit.: *H. de G.*, 1318.

Repr.: Etching by De Claussin; *Lippmann*, i, 167; H. Buisman, *Teyler Museum, Vierzig Handzeichnungen*, 1924, No. 12.

REMBRANDT VAN RIJN (*continued*)

THE REST ON THE FLIGHT INTO EGYPT (617)

Lent by FRANZ KOENIGS.

Pen and bistre wash. $6\frac{7}{8} \times 10\frac{3}{8}$ in. (17·5 × 26·5 cm.).

Coll.: Holford, Lionel Cust.

Lit.: *H. de G.*, 975.

Repr.: *Valentiner*, No. 338.

THE GOOD SAMARITAN ARRIVING AT AN INN (618)

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Pen and bistre wash. $8\frac{1}{4} \times 12\frac{3}{8}$ in. (21 × 31 cm.).

Coll.: Boymans.

Lit.: *H. de G.*, 1350.

Repr.: *Lippmann*, iii, 50; *Kleinmann*, vi, 5; *Valentiner*, No. 378.

The same subject as the picture of 1648 in the Louvre. The powerful lines of the drawing seem to cover a lighter study beneath. It should be compared with a drawing in the British Museum (H. 70).

STUDY OF A WOMAN IN ILLNESS, OR AFTER DEATH; WITH ANOTHER WOMAN AT THE BEDSIDE (619) PLATE CVI

Lent by OTTO GUTEKUNST.

Pen and bistre. 4 × $6\frac{5}{8}$ in. (10·1 × 16·9 cm.).

There are several similar studies which probably represent Rembrandt's wife Saskia in illness (e.g. *H. de G.*, 995). That this drawing might represent Saskia after death is partly suggested by the attitude of prayer of the woman at the bedside.

CHRIST AT THE POOL OF BETHESDA (?) (620)

Lent by DR. H. T. CHRIST.

Pen and bistre wash. $6\frac{3}{4} \times 9\frac{5}{8}$ in. (17 × 24·3 cm.).

Coll.: F. Muller Sale, Amsterdam, Dec. 12–15, 1922, No. 1902.

Exh.: Basle, Kunsthalle, *Ausstellung aus Privatbesitz*, 1928, No. 147.

Repr.: *Valentiner*, No. 423 (as the 'Feeding of the Five Thousand').

REMBRANDT VAN RIJN (*continued*)

INTERIOR WITH A WOMAN IN A CUPBOARD BED; ANOTHER WOMAN SEATED SEWING BY THE BEDSIDE (621)

PLATE CVI

Lent by FRITS LUGT.

Pen and bistre wash. $5\frac{1}{2} \times 7$ in. (14·1 × 17·7 cm.).

Coll.: Heywood Hawkins.

Lit.: W. R. Valentiner, *Jahrbuch für Kunstwissenschaft*, i (1923), 277 (with reproduction pl. cxiv).

The interior probably represents the 'groote achtercaemer', now the library, in Rembrandt's house, Jodenbreestraat, Amsterdam. Compare a drawing at Weimar.

ACADEMICAL STUDY OF A NUDE YOUTH, SEATED (622)

Lent by HENRY OPPENHEIMER.

Pen and bistre wash, slightly touched with white. Arched, $10 \times 6\frac{5}{16}$ in. (27·8 × 16·1 cm.).

Inscribed: *Rembrandt.*

Coll.: Nieuwenhuys, Heseltine.

Lit.: *H. de G.*, 1027.

Repr.: *Lippmann*, i, 44; J. P. Heseltine, *Rembrandt Drawings*, No. 55.

STUDY OF A LION (623)

Lent by I. DE BRUIJN.

Drawn with the brush in bistre. $5\frac{1}{2} \times 8\frac{1}{8}$ in. (14 × 20·5 cm.).

Inscribed in a nearly contemporary hand: *Rembrandt ad vivum.*

Coll.: Lord Brownlow (Sotheby's, June 29, 1926).

Lit.: *H. de G.*, 826.

Repr.: *Lippmann*, i, 150 b.

HOUSE AMID TREES ON THE BANK OF A RIVER (624)

Lent by OTTO GUTEKUNST.

Pen and bistre wash. $3\frac{7}{8} \times 8\frac{1}{2}$ in. (9·8 × 21·6 cm.).

Coll.: Paul Jodot (Paris, 1907).

REMBRANDT VAN RIJN (*continued*)

Repr.: *Vasari Society*, 2nd Ser., v, 10.

Probably drawn on the Amstel near Amsterdam, in the neighbourhood of Kostverloren (see Nos. 600 and 601). Mr. F. Lugt is probably right in identifying it with the subject of the etching, *Trees, Farm Buildings, and a Tower* (H. 244), seen from the other side.

THE EMPEROR SHAH JAHAN AND HIS LITTLE SON (625)

Lent by HENRY OPPENHEIMER.

Pen and bistre wash on Japanese paper. $3\frac{11}{16} \times 3\frac{7}{16}$ in. (9·4 ×8·8 cm.).

Coll.: Hudson, Richardson, Houlditch, Selsey, Roupell, Heseltine.

Lit.: *H. de G.*, 1025.

Repr.: J. P. Heseltine, *Rembrandt Drawings*, No. 17.

See note to No. 598 above.

STUDY OF A LION (626)

Lent by FRANZ KOENIGS.

Pen and bistre, touched with white. 5 ×8 in. (13·6 ×20·2 cm.).

Coll.: Vivant-Denon, Lawrence, Knowles, Esdaile, Wauters (Sale, Amsterdam, 1926, No. 144, with reproduction).

Repr.: *Lippmann*, iv, 46.

STUDY OF A DOG ASLEEP (627)

Lent by HENRY OPPENHEIMER.

$2\frac{7}{8} \times 3\frac{13}{16}$ in. (7·3 ×9·7 cm.).

Coll.: Lord Brownlow (Sotheby's, June 29, 1926).

Lit.: *H. de G.*, 827.

Should be compared with the etching (H. 174; see No. 733).

THE HOLY WOMEN AT THE SEPULCHRE (628)

Lent by FRANZ KOENIGS.

Pen and bistre wash. $6\frac{1}{4} \times 9\frac{1}{8}$ in. (15·9 ×23·1 cm.).

Coll.: Sale, De Vries, Amsterdam, 2nd March, 1921, No. 431 (with reprod.).

There is another version (probably a copy) of this drawing in the Albertina, Vienna (No. 8799).

REMBRANDT VAN RIJN (*continued*)

VIEW OF DIEMEN (629)

Lent by D. G. VAN BEUNINGEN.

Pen and bistre wash. $4\frac{1}{8} \times 7\frac{1}{4}$ in. (10·5 × 18·4 cm.).

Coll.: J. P. Zoomer, R. Cosway, Wellesley, Palgrave, Heseltine.

Exh.: Rijksprentenkabinet, Amsterdam, 1925.

Lit.: *H. de G.*, 1059.

Repr.: J. P. Heseltine, *Rembrandt Drawings*, No. 45; Heseltine Sale, 1913, No. 30 (with suggested identification of the place as Amstelveen); Lugt, *Mit Rembrandt in Amsterdam*, Berlin, 1920, Abb. 98.

STUDY OF ONE OF THE FIGURES IN THE 'SYNDICS' (630)

Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

Pen and bistre wash. $7\frac{5}{8} \times 6\frac{1}{4}$ in. (19·5 × 16 cm.).

Lit.: *H. de G.*, 1180.

Repr.: *Lippmann*, ii, 26; *Freise, Lilienfeld & Wichmann*, i, 24.

STUDY FOR ANOTHER OF THE FIGURES IN THE 'SYNDICS' (631)

PLATE CVII

Lent by H. E. TEN CATE.

Pen and bistre wash. $8\frac{7}{8} \times 6\frac{7}{8}$ in. (22·5 × 17·5 cm.).

Coll.: Lansdowne (Sotheby's, March 25, 1920, No. 56).

Exh.: Rijksprentenkabinet, Amsterdam, 1925.

Repr.: *Souvenir*.

THE EMPEROR AKBAR (right) AND HIS SON JAHĀNGĪR (632)

Lent by FRANZ KOENIGS.

Pen and bistre wash, touched with white, on Japanese paper. $8\frac{3}{8} \times 6\frac{7}{8}$ in. (21·3 × 17·5 cm.).

Coll.: Hudson, Richardson, F. Sarre.

See note to No. 598 above.

REMBRANDT VAN RIJN (*continued*)

THE DEPARTURE OF BENJAMIN TO EGYPT (633)

Lent by the TEYLER MUSEUM, AMSTERDAM.

Pen and bistre wash. $7\frac{1}{2} \times 11\frac{1}{2}$ in. (19 × 29 cm.).

Coll.: Goll van Frankenstein, J. de Vos, Mendes de Leon, De Kat.

Lit.: *H. de G.*, 1317.

Repr.: *Lippmann*, iv, 90; H. Buisman, *Teyler Museum, Vierzig Handzeichnungen*, 1924, No. 11; *Souvenir*.

STUDY OF A NUDE WOMAN, SEEN FROM THE BACK (634)

Lent by FRANZ KOENIGS.

Pen and bistre wash. $11\frac{1}{2} \times 7\frac{3}{4}$ in. (29·2 × 29·5 cm.).

Coll.: Portalis, Rodrigues.

Exh.: Frans Hals Museum, Haarlem, 1926.

Repr.: *Old Master Drawings*, Part xi, pl. xxxviii.

PORTRAIT OF HIMSELF IN STUDIO ATTIRE (635)

Lent by the REMBRANDTHUIS, AMSTERDAM.

Pen and bistre wash. $7\frac{7}{8} \times 5\frac{3}{8}$ in. (20 × 13·5 cm.).

Inscribed on a slip of paper similar to that of the drawing, but cut off from it: *geteekent door Rembrant van Rhyn naer syn selve sooals hy in syn schilderkamer gekleet was.*

Coll.: Ploos van Amstel, Heseltine, A. Janssen.

Lit.: *H. de G.*, 994.

Repr.: *Lippmann*, i, 94; J. H. Heseltine, *Rembrandt Drawings*, No. 64; Heseltine Sale, 1913, No. 1; Hind, *Rembrandt Etchings*, 1912, frontispiece; *Souvenir*.

THE SO-CALLED 'NURSE OF TITUS' (REMBRANDT'S SON) (636)

Lent by the TEYLER MUSEUM, HAARLEM. PLATE CVIII

Pen and bistre wash. $8\frac{3}{4} \times 5\frac{7}{8}$ in. (22 × 15 cm.).

Coll.: Richardson, West, Lawrence, Esdaile, Mendes de Leon, Verstolk van Soelen, Leembruggen.

Exh.: Dutch Art, Paris, 1921.

REMBRANDT VAN RIJN (*continued*)

Lit.: *H. de G.*, 1327.

Repr.: Havard, *L'Art et les Artistes Hollandais*; *Lippmann*, i, 166; Valentiner, *Rembrandt und seine Umgebung*; H. Buisman, *Teyler Museum, Vierzig Handzeichnungen*, 1924, No. 14.

Another drawing of the same woman in the same costume, front view, is in the British Museum (H. 52).

STUDY OF A NUDE WOMAN SEATED BEFORE A CURTAIN (637)

Lent by FRANZ KOENIGS.

Pen and bistre wash. $11\frac{1}{4} \times 7\frac{1}{2}$ in. (28·5 × 19 cm.).

Coll.: Spencer, W. Russell, Heseltine.

Lit.: *H. de G.*, 1033.

Repr.: *Lippmann*, i, 86; J. P. Heseltine, *Rembrandt Drawings*, No. 80.

CHRIST HEALING A BLIND MAN AT THE GATE OF THE TEMPLE (638)

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Pen and bistre wash. $7\frac{1}{8} \times 8\frac{7}{8}$ in. (18 × 22·6 cm.).

Coll.: Boymans.

Lit.: *H. de G.*, 1351.

Repr.: Michel, *Rembrandt*, 1893, pl. lxx; *Kleinmann*, vi, 6.

GIRL AT A WINDOW (639) PLATE CIX

Lent by H. E. TEN CATE.

Pen and bistre wash. $9\frac{1}{4} \times 7$ in. (23·6 × 17·8 cm.).

Coll.: Marquis de Vendé, Dimsdale, Lawrence, Esdaile, C. S. Bale, Heseltine, Max Bonn.

Lit.: *H. de G.*, 1016.

Repr.: J. P. Heseltine, *Rembrandt Drawings*, No. 69.

THE ARTIST'S STUDIO, WITH A MODEL (640)

Lent by the ASHMOLEAN MUSEUM, OXFORD.

Pen and bistre wash, touched with white. $8\frac{1}{8} \times 7\frac{1}{2}$ in. (20·6 × 19 cm.).

Coll.: Utterson, Chambers Hall.

REMBRANDT VAN RIJN (*continued*)

Repr.: S. Colvin, *Old Master Drawings in Oxford*, iii (1907), No. 28.

Possibly represents the 'groote schildercaemer' in Rembrandt's house in the Jodenbreestraat, Amsterdam.

A MESSENGER APPEALING TO ACHILLES TO RETURN TO BATTLE (641)

Lent by CAPTAIN E. G. SPENCER CHURCHILL.

Pen and bistre. $5\frac{3}{4} \times 11\frac{5}{8}$ in. (14·6 × 29·5 cm.).

Coll.: Northwick.

Repr.: Northwick Sale, Sotheby's, July 5, 1921, No. 92 (withdrawn from sale).

A drawing in Dresden, inferior in quality, corresponds to the right-hand part of the present study, and is described by Valentiner (No. 152) as *Saul arming David*. See No. 595.

STUDY OF A WOMAN SEATED ON THE GROUND (642)

Lent by the KUNSTHALLE, BREMEN.

Pen and bistre wash. $7\frac{3}{8} \times 6\frac{7}{8}$ in. (18·7 × 17·6 cm.).

Repr.: *Prestel Gesellschaft*, ii (1915), 26.

VIEW OF LONDON AND OLD ST. PAUL'S FROM THE NORTH (643)

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

Pen and bistre wash. 7 × $12\frac{3}{4}$ in. (17·8 × 32·5 cm.).

Coll.: Count M. de Fries.

Lit.: C. H. de Groot, *Oud Holland*, xv, 193, and xxxix, i; A. M. Hind and A. E. Henderson, *Burl. Mag.*, xvii, 334.

The point of view in the present and following drawings is from near Clerkenwell or Islington, as in two etchings by Hollar (*Parthey*, 916 and 918, Nos. 73 and 75, reproduced on pl. xlv of A. M. Hind; *W. Hollar and his Views of London*, 1922). The present example has the appearance of a drawing done on the spot, and appears to be by some artist in Rembrandt's immediate circle, certainly by the same hand as No. 646. The drawing of figures and of the trees in No. 646 seems too lame for Rembrandt and rather suggests the style of Abraham Furnerius, though there is no record of his having visited England.

REMBRANDT VAN RIJN (*continued*)

Rembrandt almost certainly used this study as a basis for the Berlin drawing which follows, in which all detail is omitted and a fine composition achieved with a splendid sweep of line.

Tradition places a visit of Rembrandt to England in 1661–2, recorded in a passage dated 1713 in Virtue's diaries at the British Museum (Add. MSS. 21111, f. 8; though in a copy of the same MS., Add. 23068, *no* has twice been added, apparently in Horace Walpole's hand, to statements about the supposed Rembrandt picture cited). For full notes on this and another supposed visit in 1640 (based on the drawing No. 646 below, and on another in Dr. de Groot's Collection), see C. Hofstede de Groot, *Oud Holland*, xxxix (1921).

It is not, however, necessary to regard No. 644, an undoubted Rembrandt, as having been done on the spot; and as the present drawing and No. 646 now appear to me more probably by another hand than the master's, the question of the visit is not immediately pertinent.

VIEW OF LONDON AND OLD ST. PAUL'S FROM THE NORTH (644)

PLATE CX

Lent by the STAATLICHES KUPFERSTICHKABINETT, BERLIN.

Pen and bistre wash. $6\frac{3}{8} \times 12\frac{1}{2}$ in. (16·3 × 31·7 cm.).

Lit.: *H. de G.*, 170.

Repr.: *Lippmann*, i. 4.

See the note to the preceding drawing.

THE MOCKING OF CHRIST (645)

Lent by the DUKE OF DEVONSHIRE.

Pen and bistre wash. Arched, $7\frac{3}{4} \times 7\frac{7}{8}$ in. (19·6 × 20 cm.).

Coll.: N. A. Flinck.

Lit.: *H. de G.*, 831.

Repr.: *Lippmann*, i, 52.

VIEW OF WINDSOR (646)

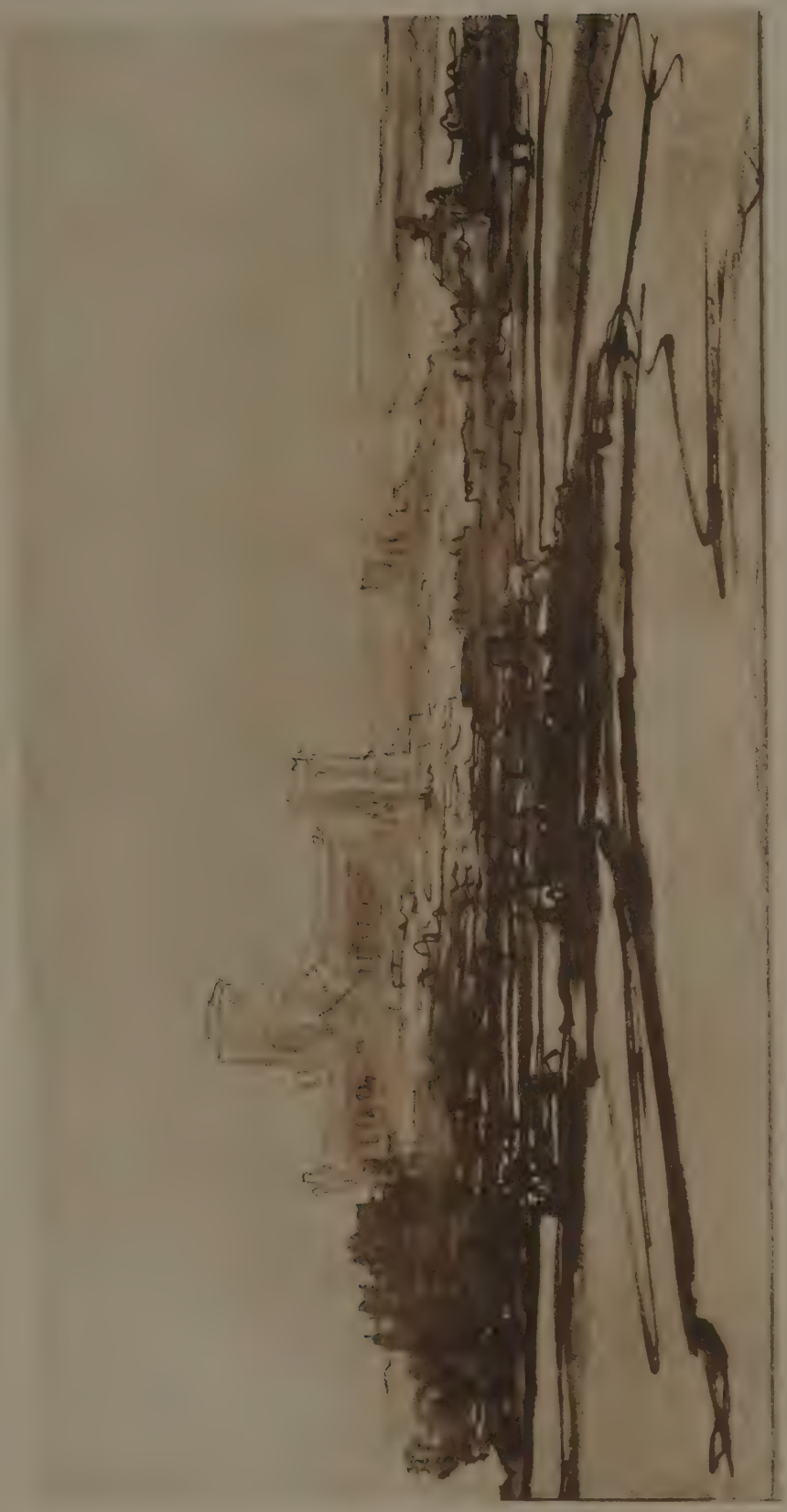
Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

Pen and bistre wash. $7\frac{1}{8} \times 11\frac{9}{16}$ in. (18·2 × 29·5 cm.).

Signed: *Rembrandt f. 1640.*

Coll.: Count M. de Fries.

Repr.: *Vasari Society*, 2nd Series, iii, 11.



REMBRANDT VAN RIJN (*continued*)

The signature, the same as on Dr. C. Hofstede de Groot's *St. Alban's*, has a genuine appearance, but is difficult to accept in view of a manifestly cruder style of drawing than can well be regarded as Rembrandt's. It is undoubtedly by the same hand as No. 643, where a comparison has been made with the manner of Abraham Furnerius. It is not unlike the style of a landscape drawing in the British Museum (H. 125), which may have been inspired by Rembrandt's picture at Cassel (Bode 343). The drawing is far from being a faithful representation of Windsor from any aspect, but it is undoubtedly based on motives taken from a view of Windsor. The question whether such a fantasy was done on the spot, or based on other material, cannot at present be answered. See the note to No. 643.

JAN LIEVENS

1607 Leyden—England—Antwerp—Amsterdam 1674

PORTRAIT OF A GENTLEMAN: THREE-QUARTER LENGTH, STANDING (647)

Lent by the TEYLER MUSEUM, HAARLEM.

Black chalk. $16\frac{3}{8} \times 12\frac{3}{8}$ in. (42 × 31 cm.).

Signed: *I. L. 1657.*

Coll.: Ploos van Amstel.

The suggestion that the portrait represented Constantijn Huygens appears untenable (see the unillustrated Catalogue of this Exhibition and H. J. Scholten, Teyler Museum, *Catalogue Raisonné des Dessins*, Haarlem, 1904, p. 129, No. 6). A more probable identification is that of Gillis Woutersz Valckenier (1624–80), Burgomaster of Amsterdam, of whom there are engraved portraits by T. Matham and J. Houbraken.

HEAD AND BUST OF AN OLD MAN WITH UNTIDY HAIR AND LONG MOUSTACHE (648)

Lent by FRITS LUGT.

Pen and bistre. $10\frac{3}{4} \times 8\frac{1}{2}$ in. (27·4 × 21·5 cm.).

Signed: *I. L.*

Coll.: J. H. Cremer, A. Köster.

Repr.: F. Becker, *Handzeichnungen alter Meister in Privatsammlungen*, 1922, pl. xv.

According to a note on the reverse, dated 1822, this man represents the valet of Johan van Oldenbarnevelt.

JAN LIEVENS (*continued*)

VIEW ON THE NEDER RIJN, NEAR ARNHEM (649)

Lent by CAMPBELL DODGSON.

Brush drawing in bistre on Japanese paper. $4\frac{5}{8} \times 7\frac{3}{8}$ in. (11·7 × 18·6 cm.).

Coll.: J. de Vos, Heseltine.

Repr.: *Old Master Drawings*, Part xi (in text).

A copy of this drawing, attributed to Esselens, showing rather more on either side, is at Edinburgh. The same place is seen in drawings by Eeckhout in the British Museum (H. 6, with seventeenth century inscription *De Santberg buyten Arnhem* on the reverse) and in the Teyler Museum (P*, No. 62), and in a drawing by A. Waterloo in the Albertina, Vienna (Inv. 9346).

Dr. C. Hofstede de Groot also refers me to two pictures by Joris van der Hagen, in the Mauritshuis and in the Louvre, and to two views of Arnhem drawn by Doomer from the same spot.

WOODLAND STUDY (650)

Lent by SIR ROBERT WITT.

Pen and bistre on Japanese paper. $8\frac{1}{2} \times 14\frac{1}{2}$ in. (21·5 × 36·8 cm.).

GERARD DOU

1613—Leyden—1675

A GIRL PLAYING A SPINET (651)

Lent by HENRY OPPENHEIMER.

Pen and bistre. $7\frac{1}{4} \times 5\frac{3}{4}$ in. (18·5 × 14·7 cm.).

Lit.: C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, l, 1929, p. 142.

Repr.: *Old Master Drawings*, Part xi, pl. xxxix.

GOVERT FLINCK

1615 Cleve—Amsterdam 1600

ISAAC BLESSING JACOB (652)

Lent by FRANZ KOENIGS.

Lit.: C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, l, 1929, p. 144.

Red chalk and bistre wash. $7\frac{5}{8} \times 7\frac{3}{8}$ in. (19·2 × 18·9 cm.).

PLATE CXI

FERDINAND BOL

1616 Dordrecht—Amsterdam 1680

ABRAHAM AND THE ANGEL (653)

Lent by FRANZ KOENIGS.

Pen and bistre wash, touched with white. $7\frac{7}{8} \times 10\frac{3}{8}$ in. (20 × 26·2 cm.).

PORTRAIT OF A MAN IN BROAD-BRIMMED HAT, RESEMBLING REMBRANDT (654)

Lent by HENRY OPPENHEIMER.

Black and red chalks. $8\frac{3}{16} \times 6\frac{9}{16}$ in. (20·8 × 16·7 cm.).

Signed: *B(ol) fe.*

PHILIPS KONINCK

1619—Amsterdam—1688

EXTENSIVE LANDSCAPE WITH A WINDING RIVER (655)

PLATE CXI

Lent by FRITS LUGT.

Pen and bistre. $7\frac{5}{8} \times 12\frac{3}{8}$ in. (19·3 × 31·5 cm.).

Inscribed in pencil on the reverse: *P. koning.*

Repr.: *Souvenir.*

By the same hand as drawings in the British Museum, Rembrandt School, H. 171, and in the Bonnat Collection, Bayonne (reprod. 1924, No. 19). Comparable also is a drawing in the Teyler Museum, Haarlem, P*, No. 22, formerly attributed to P. Koninck, but more recently placed under Furnerius.

EXTENSIVE LANDSCAPE WITH FIGURES AT THE ROADSIDE IN THE FOREGROUND (656)

Lent by HENRY OPPENHEIMER.

Pen and bistre wash, with a greyer wash for the clouds. $9\frac{9}{16} \times 15\frac{9}{16}$ in. (24·5 × 39·5 cm.).

Inscribed on the reverse in an eighteenth century hand: *P. Koning.*

Coll.: Esdaile, Bale, Heseltine.

Repr.: *Old Master Drawings*, Part xi, pl. xl.

ROELANT ROGHMAN

c. 1620—Amsterdam—1686

MOUNTAINOUS LANDSCAPE, WITH A WOODEN BRIDGE OVER A STREAM LEFT, WITH FIGURES ON A ROAD RIGHT (657)

Lent by FRITS LUGT.

Pen and bistre wash. $6\frac{1}{8} \times 9\frac{1}{4}$ in. (15·5 × 23·5 cm.).

Signed: *R. Roghman.*

Coll.: Lady Bentinck, W. Esdaile, Rev. W. T. Bree.

GERBRANDT VAN DEN EECKHOUT

1621—Amsterdam—1674

VIEW OF RHENEN (658)

Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

Black chalk and water-colour. $4 \times 9\frac{3}{8}$ in. (10·2 × 23·9 cm.).

Signed: *G. V. Eeckhout, 1663.*

YOUTH STANDING LEANING AGAINST A CHAIR (659)

Lent by J. P. HESELTINE.

Drawn with the brush and bistre. $8 \times 5\frac{3}{4}$ in. (20·3 × 14·6 cm.).

Coll.: A. Mouriau, De Vos.

Repr.: J. P. Heseltine, *Dutch Drawings*, No. 7.

One of the interesting group of studies which have been variously attributed to Eeckhout, Maes, Gerard, and Moses Ter Borch, and Netscher, e.g. British Museum, Rembrandt School, H. 145–7, Vienna (*Schönbrunner und Meder*, 1019), and the succeeding drawing in the present Exhibition. Mr. Heseltine suggests comparison with Brekelenkam (e.g. a picture at Hamburg). The most convincing link with Eeckhout is the signed drawing of a *Youth Asleep in a Chair* at Amsterdam.

A BOY LIGHTING A PIPE (660)

Lent by FRITS LUGT.

Drawn with the brush in bistre wash. $6\frac{1}{8} \times 5\frac{3}{8}$ in. (15·7 × 13·6 cm.).

Coll.: Revil, Norblin, A. Sträter, R. Goldschmidt.

See the note to the preceding drawing.

GERBRANDT VAN DEN EECKHOUT (*continued*)

VIEW OF GORKUM (661)

Lent by FRITS LUGT.

Pen and bistre, black chalk, and water-colour. $7\frac{3}{4} \times 14\frac{3}{8}$ in. (19·9 × 36·6 cm.).

Signed: *G. V. Eeckhout f. Gorkum*; also inscribed on the reverse in a seventeenth century hand: *Gorcum.*

Coll.: B. van den Kolk, K. E. von Liphart, R. von Liphart, R. Goldschmidt.

The same view is seen in (*a*) a painting ascribed to J. van der Hagen, F. Muller Sale, Amsterdam, Nov. 25–6, 1913, No. 353 (with reproduction), and (*b*) a drawing attributed to Jan de Busschop in the Prentenkabinet Collection, Leiden University.

GIRL CARRYING A PORTFOLIO (662)

Lent by MRS BEATRICE BATESON.

Pen and bistre, with washes of grey and bistre. $10\frac{1}{2} \times 7\frac{9}{16}$ in. (26·7 × 19·2 cm.).

Coll.: (Lugt 2084), W. Roscoe, Sir Herbert Cook.

Lit.: C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, I, 1929, p. 144.

Repr.: Bateson Sale Catalogue, Sotheby's, 23–24 April, 1929, No. 206.

Comparable in style with the *Young Man seated at a Table*, Lot 279 in the Poynter Sale, April 1918 (reproduction in catalogue), and very probably by Eeckhout.

EMANUEL DE WITTE (?)

c. 1617 Alkmaar—Delft—Amsterdam 1692

THE FISH MARKET (663)

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Pen and bistre wash. $4\frac{5}{8} \times 7\frac{7}{8}$ in. (11·7 × 20 cm.).

Coll.: Boymans.

Lit.: C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, I, 1929, p. 144.

Repr.: *Old Master Drawings*, Part xi, pl. xliv.

The present drawing is entirely in the manner of the Rembrandt school, and near to Nicolaes Maes. But from its subject, and from the character of the figures, Mr. Schmidt-Degener has suggested the attribution to Emanuel de Witte. There are no documented drawings for comparison. It has been suggested that a drawing in the Albertina, of which there is a second version at Dresden, *Two men standing at the Entrance of a large Building* (reprod. Michel, *Rembrandt*, 1894, p. 370) might be by de Witte.

ABRAHAM FURNERIUS

b. c. 1621, Amsterdam.

ROAD THROUGH A WOOD (664)

Lent by HENRY OPPENHEIMER.

Pen and bistre wash. $6\frac{5}{8} \times 7\frac{15}{16}$ in. (16·7 × 20·2 cm.).

Repr.: *Old Master Drawings*, Part xi, pl. xli.

LAMBERT DOOMER

c. 1622(3) Amsterdam—France—England—Germany—Alkmaar—Amsterdam 1700

VIEW OF THE DRACHENFELS AND GODESBERG FROM THE NORTH (665)

Lent by FRITS LUGT.

Pen and washes of bistre, grey, and reddish brown. $7\frac{5}{8} \times 11\frac{1}{4}$ in. (19·5 × 28·5 cm.).

Coll.: W. Mayor, Prof. Güterbock.

Lit.: *Wallraf-Richartz Jahrbuch*, 1926–7.

CONSTANTYN A RENESSE

1626 Eindhoven—Amsterdam 1680

PORTRAIT OF A BOY HOLDING HAT AND CANE: THREE-QUARTER LENGTH (666)

Lent by J. P. HESELTINE.

Black and red chalks on vellum. $7\frac{3}{4} \times 5\frac{1}{2}$ in. (19·6 × 14 cm.).

Signed and dated 1669.

Coll.: C. S. Bale.

Lit.: C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, l, 1929, p. 142.

Repr.: J. P. Heseltine, *Dutch Drawings*, No. 23.

ANTHONIE VAN BORSSOM

c. 1629/30—Amsterdam—1677

CANAL SCENE WITH WINDMILL, FOOT-BRIDGE AND BOAT-SLIDE (667)

Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

Pen and bistre and water-colour. $8\frac{1}{8} \times 13\frac{3}{8}$ in. (20·7 × 33·5 cm.).

Signed: *A. V. Borssom.*

Coll.: A. van Brozel, Ploos van Amstel, J. de Vos, Verstolk van Soelen, Leembruggen, J. de Vos Jzn.

Repr.: E. W. Moes, *Drawings in Amsterdam*, 1905, No. 6.

WINDMILL ON A CANAL (668)

Lent by HENRY OPPENHEIMER.

Pen and bistre and water-colour. $8\frac{1}{4} \times 11\frac{3}{8}$ in. (21 × 28·8 cm.).

Coll.: Heseltine.

Exh.: Grafton Gallery, 1911.

Repr.: *Old Master Drawings*, Part xi, pl. xlii.

Dr. C. Hofstede de Groot suggests an attribution to Jan Hulswit, and a drawing by Hulswit at Berlin (No. 2802) is certainly near in style (*Repertorium für Kunstwissenschaft*, l, 1929, p. 144).

NICOLAES MAES

1632 Dordrecht—Amsterdam 1693

THE EAVESDROPPER (MAN LISTENING AT THE FOOT OF A SPIRAL STAIRCASE) (669)

Lent by FRANZ KOENIGS.

Pen and bistre. $6\frac{3}{4} \times 6\frac{7}{8}$ in. (17·4 × 17·5 cm.).

Coll.: Dalhousie.

Lit.: W. R. Valentiner, *N. Maes*, repr. No. 34; C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, l, 1929, p. 144.

NICOLAES MAES (*continued*)

THE LACE-MAKER (670)

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Red chalk. $5\frac{5}{8} \times 4\frac{1}{8}$ in. (14·5 × 10·5 cm.).

Coll.: Boymans.

Lit.: W. R. Valentiner, *N. Maes*.

Repr.: *Souvenir*.

A study for the picture in the Liechtenstein Gallery, Vienna.

AN OLD WOMAN SLEEPING IN A CHAIR (671)

Lent by FRITS LUGT.

Red chalk. $7 \times 5\frac{7}{8}$ in. (17·8 × 15·1 cm.).

Coll.: Northwick.

THE SEAMSTRESS: THREE-QUARTER LENGTH, SEATED (672)

Lent by FRITS LUGT.

Red chalk and bistre wash. $7\frac{7}{8} \times 6\frac{1}{2}$ in. (20 × 16·5 cm.).

Coll.: Sir C. Greville, Warwick, Heseltine.

AN OLD WOMAN SEATED, HANDS CROSSED: WITH A YOUNGER WOMAN AT THE BACK, LIGHTLY SKETCHED (673)

Lent by HENRY OPPENHEIMER. PLATE CXII

Red chalk. $7\frac{9}{16} \times 7\frac{7}{8}$ in. (19·2 × 20 cm.).

Coll.: Vis Blokhuyzen, Sträter, Duval (Sale, Muller, Amsterdam, 21–22 June 1910, No. 226, with reproduction).

BARENT FABRITIUS

1624 De Beemster—Leyden—Amsterdam 1673

GIRL AT A WINDOW PLUCKING A FOWL (674)

Lent by DR. H. T. CHRIST.

Red chalk, pen and bistre wash. $6\frac{3}{4} \times 5\frac{3}{4}$ in. (17 × 14·8 cm.).

Coll.: Richardson, senr., Sir Gilbert Clayton East, Miss Clayton East.

BARENT FABRITIUS (*continued*)

Lit.: C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, l, 1929, p. 144.

Exh.: Kunsthalle, Basle, 1928.

Repr.: *Old Master Drawings*, Part xi, pl. xliii.

It should be noted that the picture in the Harrach Collection attributed by Dr. G. Falck to Fabritius in his article on *Old Master Drawings* is regarded by Dr. C. Hofstede de Groot (who does not accept the present attribution) as by Paudiss.

AERT DE GELDER (?)

DAVID AND JONATHAN (?) (675)

Lent by HENRY OPPENHEIMER.

Pen and bistre, with washes of green and blue, and touches of white on the sky. On the reverse is a little study of a head (pen and bistre). $7\frac{1}{2} \times 12$ in. (19·1 × 30·5 cm.).
There is an illegible signature in the shadow of the low arch, left, in which an initial letter *R* seems to appear.

Coll.: Albertina (Vienna).

Lit.: C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, l, 1929, p. 144.

Repr.: *Old Master Drawings*, Part xiii, pl. xv.

The drawing seems to be by the same hand as the signed De Gelder drawing in the British Museum (H. 1), and the colour scheme, which appears to belong to the original drawing, also suggests his manner. On the other hand it has been thought that it belongs to a somewhat earlier date than Aert de Gelder (the attribution it had hitherto borne), and that it is nearer in style to Constantyn a Renesse (1626–80). For the general subject of drawings attributed to Aert de Gelder see J. Byam Shaw in *Old Master Drawings*.

ADRIAEN VAN OSTADE

1610—Haarlem—1685

THE ARTIST AND HIS FAMILY (676)

Lent by HENRY OPPENHEIMER.

Black chalk, pen, and bistre. $6\frac{1}{4} \times 7\frac{7}{8}$ in. (16 × 20 cm.).

Coll.: Woodburn, J. C. Robinson, Heseltine.

Repr.: *Souvenir*.

Study for the picture in the Louvre. Another study for the same picture, with figures disposed somewhat differently, is in the Collection of Mr. Frits Lugt.

ADRIAEN VAN OSTADE (*continued*)

NINE SEPARATE STUDIES OF PEASANTS (677)

Lent by the ASHMOLEAN MUSEUM, OXFORD.

Pen and bistre and grey wash.

Coll.: Chambers Hall.

NINE SEPARATE STUDIES OF PEASANTS (678)

Lent by the ASHMOLEAN MUSEUM, OXFORD.

Pen and bistre and water-colour.

Coll.: Chambers Hall.

THE FRONT OF A HOUSE WITH AN OUTSIDE STAIRCASE (679)

Lent by the ASHMOLEAN MUSEUM, OXFORD.

Pen and bistre and water-colour. $7\frac{3}{8} \times 5\frac{3}{4}$ in. (18·7 × 14·6 cm.).

Coll.: Chambers Hall.

PEASANTS' BRAWL OUTSIDE AN INN (680)

Lent by the PRENTENKABINET TE LEIDEN, UNIVERSITY OF LEIDEN.

Pen and bistre wash. $8\frac{3}{4} \times 14\frac{3}{4}$ in. (21·8 × 37·1 cm.).

Coll.: N. C. de Gijselaar (gift to the University of Leyden, about 1850).

Lit.: *Der Cicerone*, viii (1916), 72.

Repr.: *Kleinmann*, v. 10; J. J. de Gelder, *Honderd Teekeningen in het Prentenkabinet te Leiden*, 1920, No. 83.

STUDY OF A COTTAGE (681)

Lent by HENRY OPPENHEIMER.

Pen and bistre and water-colour. $7\frac{11}{16} \times 6\frac{1}{2}$ in. (19·5 × 16·5 cm.).

Coll.: Hampden, Esdaile, Bale, Heseltine.

Repr.: *Old Master Drawings*, Part xi, pl. xlv.

On the difficult question of the attribution of this and similar drawings of cottages to Adriaen or Isack van Ostade, see J. Byam Shaw, *Old Master Drawings*, Part xi, pl. xlv, and Part xiii, pl. xvi.

ADRIAEN VAN OSTADE (*continued*)

SINGERS AT A WINDOW (682)

Lent by HENRY OPPENHEIMER.

Black chalk, pen, and bistre on blue-grey paper. $8\frac{5}{8} \times 7\frac{1}{2}$ in. (21·9 × 19·1 cm.).

Study for Ostade's etching, B. 19 (*Les Harangueurs*). There is another study for the same subject in Mr. Oppenheimer's Collection in which the disposition of the figures is closer to the etching.

PEASANTS DRINKING AND SMOKING UNDER A SHED OUTSIDE A FARMHOUSE (683)

Lent by FRITS LUGT.

Pen and bistre, water-colour and body-colour. $9 \times 7\frac{5}{8}$ in. (23 × 23·4 cm.).

Signed: *A. V Ostade 1675.*

Coll.: Claussin (2 Dec., 1844, No. 48), Simon, Lebeuf de Mongermont.

A sketch for this subject is in the Albertina, Vienna (repr. *Schönbrunner und Meder*, No. 12, and J. Meder, *Handzeichnungen Vlämischer und Holländischer Meister*, No. 36). Copies are in the Kunsthalle, Hamburg (22273), Munich (1846), and in the Rijksmuseum, Amsterdam (by J. de Groot, 1681).

SCENE IN A BOWLING ALLEY (684)

Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

Pen and bistre and grey wash. $9\frac{7}{8} \times 15$ in. (25·2 × 37·6 cm.).

Coll.: J. de Vos, J. de Vos Jzn.

Repr.: E. W. Moes, *Drawings in Amsterdam*, 1905, No. 58.

There are two repetitions of the same subject in the British Museum, one in bistre (possibly a copy from the present version), and another in water-colour. A picture belonging to the Duke of Wellington (No. 214 in the present Exhibition) also shows the same composition.

PEASANTS PLAYING BACKGAMMON UNDER A SHED OUTSIDE A COTTAGE (685)

Lent by FRITS LUGT.

Pen and bistre, water-colour and body-colour. $9\frac{1}{4} \times 7\frac{7}{8}$ in. (23·5 × 20 cm.).

Signed: *A V Ostade 1673.*

ADRIAEN VAN OSTADE (*continued*)

Coll.: Eyl Sluyter (Sept. 26, 1814, A, No. 2), Claussin (2 Dec., 1844, No. 47), Simon, Lebeuf de Mongermont.

Engraved in colours by Janinet; engraved with modifications by Jan de Visscher.

ISACK VAN OSTADE

1621—Haarlem—1649

VILLAGE STREET WITH A CHURCH (686)

Lent by FRITS LUGT.

Pen and bistre and water-colour. $7\frac{3}{8} \times 9\frac{5}{8}$ in. (18·8 × 24·5 cm.).

Coll.: R. Goldschmidt.

Repr.: *Old Master Drawings*, Part xiii, pl. xvi.

A VILLAGE SCHOOL (687)

Lent by HENRY OPPENHEIMER.

Pen and bistre wash over a slight sketch in black chalk. $6\frac{5}{8} \times 9\frac{5}{16}$ in. (16·8 × 23·6 cm.).

Signed: *Is: v. Ostade f.*

CORNELIS PIETERSZ BEGA

1620—Haarlem—1664

STUDY OF A PEASANT WOMAN STANDING, TURNED LEFT (688)

Lent by SIR ROBERT WITT.

Red chalk. $9\frac{11}{16} \times 5\frac{3}{4}$ in. (24·7 × 14·6 cm.).

Coll.: Lempereur, Grahl.

Repr.: Grahl Sale Catalogue (1885).

BARTHOLOMEUS VAN DER HELST

1613 Haarlem—Amsterdam 1670

PORTRAIT OF A MAN (689)

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA.

Black and white chalks on bluish paper. $12\frac{5}{8} \times 11\frac{1}{8}$ in. (32 × 28·3 cm.).

BARTHOLOMEUS VAN DER HELST (*continued*)

PORTRAIT OF A MAN IN A LANDSCAPE (690)

Lent by J. Q. VAN REGTEREN ALTENA.

Lit.: C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, l, 1929, p. 144.

Black and white chalks on blue-grey paper. $10\frac{3}{4} \times 7\frac{3}{4}$ in. (27 × 19·5 cm.).

Both Dr. C. Hofstede de Groot and Dr. Kurt Bauch regard this drawing as a typical Govert Flinck.

GERARD TER BORCH

1617 Zwolle—Haarlem—Deventer 1681

HEAD OF A WOMAN (691)

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Red chalk. $5\frac{1}{8} \times 3\frac{7}{8}$ in. (13 × 10 cm.).

Coll.: A. Oppenheim (repr. in Sale Cat., Oct. 27, 1914).

Lit.: Boymans Museum Catalogue, 1927, No. 611.

The flat quality of the drawing and the direction of the shading render it almost certain that the drawing is an offset. The original was a study for a picture in Buckingham Palace.

CORNELIS VISSCHER II

1629 ?—Haarlem—1658 ?

PORTRAIT OF A LADY (692)

Lent by the KUNSTHALLE, HAMBURG.

Black and red chalks on vellum. $13\frac{13}{16} \times 10\frac{7}{8}$ in. (35·2 × 27·6 cm.).

Signed: *C. de Visscher.*

Coll.: Harzen.

Repr.: *Prestel Gesellschaft*, xii (1926), 21.

GABRIEL METSU

1630—Leyden—Amsterdam 1667

A SICK WOMAN (693)

Lent by HENRY OPPENHEIMER.

Pen and bistre. $7\frac{1}{4} \times 5\frac{5}{8}$ in. (18·6 × 14·4 cm.).

Lit.: C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, l, 1929, p. 142.

Study for a picture in the Hermitage.

JOHANNES VERMEER

1632—Delft—1675

HEAD OF A BOY (694)

Lent by the STAATLICHES KUPFERSTICHKABINETT, BERLIN (Inv. No. 4581).

Study in oil-colours on yellow-brown paper. $6\frac{3}{8} \times 7\frac{3}{4}$ in. (16·3 × 19·7 cm.).

Coll.: Leembruggen, Suermondt.

Lit.: Ed. Plietzsch, *Vermeer van Delft*, 1911, No. 7, pp. 54 and 133; C. H. de Groot, *Catalogue Raisonné*, i, 1907, p. 602, No. 46 b.

DIRK HELMBREKER

1633—Haarlem—Lyons—Italy 1696

PORTRAIT OF A YOUNG MAN (POSSIBLY THE ARTIST HIMSELF) (695)

Lent by H. OPPENHEIMER.

Red chalk. $12\frac{1}{16} \times 7\frac{15}{16}$ in. (30·7 × 20·1 cm.).

Coll.: Sunderland, Duke of Marlborough, Heseltine.

Repr.: J. P. Heseltine, *Dutch Drawings*, No. 10.

CASPAR NETSCHER

1639—Heidelberg—Arnhem—Deventer—The Hague 1684

GIRL SEATED, WORKING BY CANDLE-LIGHT (696)

Lent by H. OPPENHEIMER.

Brush and bistre. $4\frac{11}{16} \times 3$ in. (12 × 10 cm.).

PLATE CXIII

CASPAR NETSCHER (*continued*)

Coll.: Ploos van Amstel, De Vos, Heseltine.

Lit.: C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, l, 1929, p. 142.

Repr.: Engraving by Ploos van Amstel; J. P. Heseltine, *Dutch Drawings*, No. 18.

JACOB VAN RUISDAEL

1628/9—Haarlem—Amsterdam 1682

EXTENSIVE VIEW OF FLAT COUNTRY (697)

Lent by FRITS LUGT.

Black chalk with slight grey wash. $3\frac{9}{16} \times 7\frac{9}{16}$ in. (9·1 × 19·3 cm.).

Coll.: J. Gigoux, A. Beurdeley.

AN OLD BRIDGE APPROACHED BY STEPS ON EITHER SIDE (698)

PLATE CXIII

Lent by the FODOR MUSEUM, AMSTERDAM.

Drawn with the brush in grey over black chalk. $7\frac{7}{8} \times 10\frac{3}{4}$ in. (20 × 27·3 cm.).

Signed: *J V R* (in monogram).

THE JEWISH CEMETERY AT OUDERKERK, NEAR AMSTERDAM (699)

Lent by the TEYLER MUSEUM, HAARLEM.

Black chalk and grey wash. $7\frac{1}{2} \times 10\frac{7}{8}$ in. (19 × 27·5 cm.).

Signed: *J. V. Ruisdael* (*J. V. R.* in monogram).

Coll.: Saportas (1832), Cranenburgh (1858).

Repr.: Etching by A. Blooteling; J. Rosenberg, *Ruisdael*, Berlin, 1928.

For the subject see J. Zwarts, *Oudheidkundig Jaarboek* viii (1928), 232.

DUNES (700)

Lent by the KUNSTHALLE, HAMBURG.

Black chalk and grey wash $7\frac{15}{16} \times 12\frac{3}{8}$ in. (20.2 × 31·6 cm.).

Inscribed below in a later hand: *J v Ruisdael.*

Repr.: *Prestel Gesellschaft*, viii (1924), 31.

ANTHONIE WATERLOO

1609 (10) Lille—Leeuwarden—Amsterdam after 1676

TREES, HEDGES, AND FIELD COVERED WITH SNOW (701)

Lent by FRITS LUGT.

Black chalk with bistre and grey wash on grey paper, heightened with white. 14 × 10⅝ in. (35·5 × 27 cm.).

Signed: *A W* (monogram).

Coll.: R. P. Roupell.

Exh.: Grosvenor Gallery, 1878.

STUDY OF TREES (702)

PLATE CXIV

Lent by the KUNSTHALLE, BREMEN.

Pen and bistre wash. 13⅜ × 9$\frac{15}{16}$ in. (34·6 × 25·2 cm.).

MEINDERT HOBBEMA

1638—Amsterdam—1709

THE WATER-MILL (703)

Lent by the TEYLER MUSEUM, HAARLEM.

Black chalk and grey wash. 7⅛ × 11¾ in. (18·2 × 29·5 cm.).

Coll.: Verstolk van Soelen (1847).

Repr.: H. Buisman, *Teyler Museum, Vierzig Handzeichnungen*, 1924, No. 39.

Dr. Hofstede de Groot questions the authenticity of the present drawing and various other drawings attributed to Hobbema, chiefly on the ground of inaccurate rendering of the working of a water-mill. He is certainly right in stating that many eighteenth-century draughtsmen made copies of Hobbema, but is less convincing when he places a drawing of so high a quality as the present example in that category (*Repertorium für Kunstwissenschaft*, l, 1929, p. 145).

HERMAN SAFTLEVEN

c. 1609 Rotterdam—Utrecht 1685

VIEW OF LEVEL COUNTRY (704)

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Black chalk and bistre wash. 9⅜ × 17⅛ in. (23·7 × 43 cm.).

HERMAN SAFTLEVEN (*continued*)

Signed with monogram.

Coll.: Boymans (bequest, 1847).

Lit.: Catalogue of Boymans Museum, 1852, No. 878; 1869, No. 755.

CLAES PIETERSZ BERCHEM

1620 Haarlem—Italy—Amsterdam 1683

ITALIAN LANDSCAPE WITH HERDSMAN AND SHEPHERDESS (705)

Lent by the FODOR MUSEUM, AMSTERDAM.

Pen and bistre wash. 11 × 15⅛ in. (28 × 38·5 cm.).

Signed: *Berchem f. 1657.*

ITALIAN LANDSCAPE WITH PEASANTS (706)

Lent by J. P. HESELTINE.

Drawn with the brush in bistre over black chalk. 5⅞ × 9 in. (15 × 23 cm.).

Signed: *C. P. Berchem f. 1655.*

Coll.: Ploos van Amstel, Goll van Franckenstein.

Repr.: J. P. Heseltine, *Remaining Drawings*, No. 1.

PAULUS POTTER

1625 Enthuizen—Haarlem—Delft—The Hague—Amsterdam 1654

A PIG LYING ON THE GROUND (707)

Lent by the BOYMANS MUSEUM, ROTTERDAM.

Black chalk. 3⅞ × 7⅝ in. (9·7 × 19·3 cm.).

Dated: 1644.

Coll.: G. J. Klinkenberg (Sale, Utrecht, 1841, No. 140); H. A. T. Gobius (Sale, Utrecht, 1900, No. 6487).

Lit.: Cat. of Boymans Museum, 1927, No. 588; C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, I, 1929, p. 145.

Study for picture at Buckingham Palace.

PAULUS POTTER (*continued*)

LANDSCAPE WITH FIGURES AND CATTLE BESIDE A RIVER (708)

Lent by the ASHMOLEAN MUSEUM, OXFORD.

Black chalk on buff paper, heightened with white. $9\frac{7}{8} \times 9$ in. (25 × 22·8 cm.).

Coll.: Chambers Hall.

Lit.: C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, l, 1929, p. 145.

Repr.: Colvin, *Old Master Drawings in Oxford*, iii, 1907, No. 32.

The same subject as a picture until recently in the Six Collection, Amsterdam, and probably an original study for the same.

ALLAERT VAN EVERDINGEN

1621—Alkmaar—Utrecht—Haarlem—Sweden and Norway—Amsterdam 1675

NORWEGIAN LANDSCAPE WITH LOG HUTS AND FOUR FIGURES ON A ROAD (709)

Lent by SIR ROBERT WITT.

Pen and water-colour. $7\frac{3}{4} \times 12\frac{1}{4}$ in. (19·7 × 40 cm.).

Signed: *A V E.*

A FROZEN CANAL WITH SKATERS (710)

Lent by FRITS LUGT.

Water-colour. $3\frac{3}{4} \times 4\frac{7}{8}$ in. (9·5 × 12·5 cm.).

Signed: *A V E.*

JACOB VAN DER ULFT

1627—Gorkum—Italy—Gorkum 1688

ITALIAN LANDSCAPE WITH A RUINED VILLA IN THE FOREGROUND (A VIEW FROM A HEIGHT OVER EXTENSIVE VALLEYS) (711)

Lent by HENRY OPPENHEIMER.

Pen and bistre wash. $10\frac{7}{8} \times 16\frac{1}{2}$ in. (27·6 × 42 cm.).

Possibly a view of part of Tivoli and the surrounding country.

JAN DE BISSCHOP

c. 1628 Leyden—Italy—The Hague 1671

THE DEPARTURE OF CHARLES II FROM SCHEVENINGEN (712)

Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

Pen and bistre wash. $15\frac{5}{8} \times 20\frac{3}{8}$ in. (39 × 51·9 cm.).

Signed: *J. Episcopius f.* (*J. E.* in monogram).

Coll.: Verstolk van Soelen, Jac. de Vos Jzn.

There are two other versions of the same subject by Jan de Bisschop—at the Victoria and Albert Museum (H. Reitlinger, No. 126, and pl. xxiv) and in the Collection of Mr. Frits Lugt. They are based on the picture at Hampton Court attributed to Palamedes, but more probably by Lingelbach (see Dr. C. Hofstede de Groot, *Repertorium für Kunstwissenschaft*, I, 1929, p. 146).

ADRIAEN VAN DE VELDE

1636—Amsterdam—1672

TWO STUDIES OF A SHEPHERD (713)

Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

Red and black chalk. $7\frac{7}{8} \times 11\frac{1}{2}$ in. (20 × 29·1 cm.).

Signed: *A. v. d. Velde F.*

Coll.: Jac. de Vos, Jac. de Vos Jzn.

Repr.: E. W. Moes, *Drawings in Amsterdam*, 1905, No. 82; *Souvenir*.

STABLE SCENE (714)

Lent by the KUNSTHALLE, BREMEN.

Pen and bistre and grey wash. $16\frac{1}{8} \times 16\frac{1}{8}$ in. (20·4 × 20·4 cm.).

Repr.: Prestel Gesellschaft, *Bremen Drawings*, iii (1906), 30.

ANTHONIE BEERSTRATEN

Worked about 1664–71

THE MARKET-PLACE, BOIS-LE-DUC (715)

Lent by HENRY OPPENHEIMER.

Black chalk. $13\frac{3}{16} \times 17\frac{1}{8}$ in. (33·5 × 44·5 cm.).

Repr.: *Vasari Society*, 2nd Ser., v, 13.

VALENTIN KLOTZ

Worked about 1667–99

THE RUINS OF THE TOWN OF GRAVE AFTER THE SIEGE (716)

Lent by SIR ROBERT WITT.

Pen and bistre and water-colour. $7\frac{5}{8} \times 9\frac{3}{8}$ in. (19·4 × 23·8 cm.).

Inscribed on the reverse: *Tot Grave de* $\frac{3\ m}{2\ d}$ 1675 6 *m na de belegering.*

Coll.: Goldsmid.

Repr.: *Old Master Drawings*, Part xi, pl. xlviii.

Another landscape drawing almost certainly by Klotz (signed with monogram *V K*) in the same collection is dated 24 (or 29) Dec. 1699, which extends the artist's activity beyond the date usually cited.

REYNIER NOOMS, called ZEEMAN

1623—Amsterdam—c. 1663

SEA-PIECE WITH A GALLIOT (717)

Lent by J. P. HESELTINE.

Pen and bistre wash. $5 \times 9\frac{1}{2}$ in. (12·7 × 24·1 cm.).

WILLEM VAN DE VELDE II

1633 Leyden—Amsterdam—London 1707

A BATTLE-SHIP PREPARING TO SAIL (718)

Lent by FRITS LUGT.

Pen and bistre and grey wash. $6\frac{1}{8} \times 7\frac{7}{8}$ in. (15·5 × 20·2 cm.).

Coll: Hoofman, J. de Vos Jzn, Heseltine.

Repr.: J. P. Heseltine, *Remaining Drawings*, No. 36.

WILLEM KALFF

1622—Amsterdam—1693

SKETCH FOR A PICTURE OF STILL LIFE (719)

Lent by FRITS LUGT.

Pen and bistre. $7\frac{1}{8} \times 5\frac{5}{8}$ in. (18 × 14·4 cm.).

WILLEM KALFF (*continued*)

Inscribed in black chalk on the back, probably by the artist: *kalf*.

Coll.: A. Straeter, R. Goldschmidt.

Repr.: *Old Master Drawings*, Part xi, pl. xlvi.

A similar drawing is in the Kupferstichkabinett, Berlin (No. 2851). The objects and arrangement are very similar in the picture described above, No. 237.

JAN VAN HUYSUM

1682—Amsterdam—1749

FLOWER PIECE (720)

Lent by JULIAN G. LOUSADA.

Black chalk and water-colour. 18 × 13⅝ in. (45·7 × 32 cm.).

JACOB DE WIT

1695—Amsterdam—1754

STUDY FOR CEILING DECORATION (721)

Lent by SIR ROBERT WITT.

8¾ × 15½ in. (22·2 × 39·4 cm.).

Signed: *J. d Wit F. invt.*

STUDY FOR CEILING DECORATION. OCTAGONAL (722)

Lent by SIR ROBERT WITT.

Pen and bistre wash. 10 × 13⅜ in. (25·4 × 33·9 cm.).

Signed: *J. d Wit F. invt.*

CORNELIS TROOST

1697—Amsterdam—1750

SCENE AT THE DOOR OF A HOUSE: LOVER AND HARLEQUIN (723)

Lent by H.M. THE KING.

Body-colour. 13¼ × 9¾ in. (34·2 × 24·7 cm.).

Signed: *C. Troost 1745.*

An illustration to some contemporary comedy, probably by Langendijk.

AERT SCHOUMAN

1710 Dordrecht—The Hague 1792

RIVER LANDSCAPE WITH WILD DUCK (724)

Lent by CAMPBELL DODGSON.

Water-colour. $7\frac{1}{2} \times 11\frac{1}{8}$ in. (19·3 × 28·2 cm.).

Signed: *A. Schouman.*

Coll.: A. G. de Visser (1881), A. von Lanna.

HENDRIK KEUN

1738—Haarlem—1788

THE NIEUWE POORT, HAARLEM (725)

Lent by CAPTAIN E. G. SPENCER CHURCHILL.

Water-colour. $9\frac{7}{8} \times 14\frac{1}{8}$ in. (25 × 35·7 cm.).

Coll.: Northwick.

JACOB CATS

1741—Amsterdam—1799

A WINDMILL (726)

Lent by CAPTAIN E. G. SPENCER CHURCHILL.

Water-colour. $10\frac{1}{8} \times 16\frac{1}{4}$ in. (25·6 × 41·2 cm.).

Coll.: Northwick.

REINIER VINKELES

1741—Amsterdam—1816

PORTRAIT STUDY OF A YOUNG WOMAN, HALF LENGTH, PROFILE TO RIGHT (727)

Lent by HENRY OPPENHEIMER.

Pen and bistre and water-colour. $7 \times 5\frac{1}{2}$ in. (18 × 14 cm.).

Signed: *R. Vinkeles delin 1765.*

Engraved by the artist, with ladder-back chair, left, and inscribed *Zie hier een Zon-sireen verbeeld, door Vink'les hand die ijder boeijde en door haar lonken stak in brand.*

Coll.: De Vos, Heseltine.

HUBERT PIETER SCHOUTEN

1747 Amsterdam—Haarlem 1822

THE GROOTE KERK, HAARLEM (728)

Lent by CAPTAIN E. G. SPENCER CHURCHILL.

Water-colour. 12 × 11¾ in. (30·4 × 29·8 cm.).

Coll.: Northwick.

BAREND HENDRIK THIER

1751—Amsterdam—Leyden 1814

LANDSCAPE WITH FIGURES (729)

Lent by C. W. CAREY.

Pen and water-colour. 9⅝ × 12⅝ in. (24·5 × 32·2 cm.).

Signed: *B. H. Thier inv. & fecit. 1776.*

JOHANNES HUBERT PRINS

1758—The Hague—1806

INTERIOR WITH A WOMAN AND BABY (730)

Lent by CAPTAIN E. G. SPENCER CHURCHILL.

Water-colour. 9 9/16 × 9 in. (24·3 × 23 cm.).

Coll.: Northwick.

THE WATERSLOOTS-POORT, DELFT. 1783 (731)

Lent by CAPTAIN E. G. SPENCER CHURCHILL.

Water-colour. 8⅝ × 11¾ in. (22 × 29·8 cm.).

Coll.: Northwick.

ETCHINGS BY REMBRANDT AND HERCULES SEGHERS

REMBRANDT VAN RIJN

1606 Leyden—Amsterdam 1669

THE catalogues referred to are those of Adam Bartsch (Vienna, 1797) and A. M. Hind (London, 1912 and 1923). The numeration of Bartsch, which is based on a classification by subject, is followed by practically all the later foreign catalogues, of which Seidlitz is the most accurate, and Rovinski the most comprehensive, and indispensable for its atlas reproducing the etchings in nearly all known states. The numeration of Hind, corresponding to the order of the British Museum Collection, which is one of the most complete in the world, is an attempt at a chronological arrangement, showing the master's development throughout his life. States, where such stages of work on the plate are known, are quoted from Hind's Catalogue. The arrangement shows some attempt at chronology, but is inevitably a compromise between a chronological order and a certain regard for subject and for symmetry in hanging.

The less experienced amateur may be reminded that Rembrandt's etchings (like most etchings by painters) are original works, and with very few exceptions (e.g., Nos. 743 and 745) independent of designs carried out in oil.

In most of his plates Rembrandt obtained his lines on the copper by etching (in the strict signification of biting or eating, with the acid); in others, particularly in his middle and later periods, he used dry-point, i.e., scratching directly on the surface of the copper with a steel pencil, while in many plates he combined pure etching with dry-point. No. 777 may be taken as a perfect example of pure etching with its clear line; Nos. 793 and 794 as showing to perfection the qualities of the 'burr' of dry-point; Nos. 759 and 786 as etching reinforced with strong touches of dry-point.

DEATH APPEARING TO A WEDDED COUPLE FROM AN OPEN GRAVE (732) B 109—H 165

Lent by JAMES MCBEY.

Coll.: Dighton, Lanna.

SLEEPING PUPPY (733) B 158—H 174, III

Lent by JAMES MCBEY.

Coll.: Esdaile.

THE RAISING OF LAZARUS, THE SMALLER PLATE (734) B 72—H 198, I

Lent by A. J. GODBY.

REMBRANDT VAN RIJN (*continued*)

BEGGAR MAN AND BEGGAR WOMAN CONVERSING (735 a)
B 164—H 7, II
Lent by I. DE BRUIJN.
Coll.: Sharp, Reid.

BEGGAR SEATED WARMING HIS HANDS AT A CHAFING DISH (735 b)
B 173—H 8
Lent by I. DE BRUIJN.
Coll.: Parthey.

BEGGAR LEANING ON A STICK (735 c)
B 163—H 9
Lent by I. DE BRUIJN.
Coll.: Aylesford.

THE QUACKSALVER (735 d)
B 129—H 139
Lent by I. DE BRUIJN.
Coll.: Perry.

REMBRANDT BAREHEADED (736)
B 338—H 4
Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

REMBRANDT'S MOTHER SEATED AT A TABLE (737)
B 343—H 52, II
Lent by R. W. STRANG.

THE TRIUMPH OF MORDECAI (738)
B 40—H 172
Lent by LEONARD GOW.

REMBRANDT WEARING A SOFT CAP (739 a)
B 2—H 57
Lent by I. DE BRUIJN.
Coll.: Rudge.

REMBRANDT VAN RIJN (*continued*)

REMBRANDT WITH LONG BUSHY HAIR (739 b) B 8—H 55, I

Lent by I. DE BRUIJN.

Coll.: Remy, Barnard, Rudge.

REMBRANDT'S MOTHER (739 c) B 354—H 1, II

Lent by I. DE BRUIJN.

OLD WOMAN SLEEPING (739 d) B 350—H 129

Lent by I. DE BRUIJN.

REMBRANDT AND HIS WIFE SASKIA (740) B 19—H 144, I

Lent by I. DE BRUIJN.

REMBRANDT WITH PLUMED CAP AND LOWERED SABRE (741)

Lent by the RIJKSPRENTENKABINET, AMSTERDAM. B 23—H 110, I

THE FLIGHT INTO EGYPT, THE HOLY FAMILY CROSSING A BROOK (742) B 55—H 276

Lent by I. DE BRUIJN.

Coll.: Teyler Museum, Haarlem (duplicate).

THE RAISING OF LAZARUS (743) B 73—H 96, IX or X

Lent by A. J. GODBY.

See No. 573 for a drawing of the subject and note of painted versions.

CHRIST PREACHING (744) B 67—H 256

Lent by FRANK RINDER.

Coll.: Champernowne, Scheikevitch.

REMBRANDT VAN RIJN (*continued*)

CHRIST BEFORE PILATE (745) B 77—H 143, III

Lent by VICTOR KOCH.

This etching reproduces with slight modifications an oil grisaille by Rembrandt in the National Gallery.

THE SHELL (746) B 159—H 248, I

Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

THE DEATH OF THE VIRGIN (747) B 99—H 161, II

Lent by LEONARD GOW.

YOUNG MAN IN A VELVET CAP WITH BOOKS BESIDE HIM (748) B 268—H 151

Lent by I. DE BRUIJN.

THE GREAT JEWISH BRIDE (749) B 340—H 127, I

Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

CHRIST DISPUTING WITH THE DOCTORS (750) B 65—H 257, I

Lent by FRANK RINDER.

Coll.: Northwick.

CHRIST CARRIED TO THE TOMB (751) B 84—H 215

Lent by LEONARD GOW.

PORTRAIT OF A BOY (752) B 310—H 188

Lent by HENRY OPPENHEIMER.

REMBRANDT VAN RIJN (*continued*)

REMBRANDT LEANING ON A STONE SILL (753) B 21—H 168, I

Lent by I. DE BRUIJN.

Coll.: Holford, von Hagens.

CHRIST BETWEEN HIS PARENTS RETURNING FROM THE TEMPLE (754) B 60—H 278

Lent by A. J. GODBY.

Coll.: R. Gutekunst.

CHRIST CRUCIFIED BETWEEN THE TWO THIEVES (oval plate) (755) B 79—H 173, I

Lent by HENRY OPPENHEIMER.

Coll.: Lanna.

THE GOLDWEIGHER (756) B 281—H 167, III

Lent by CAPTAIN E. G. SPENCER CHURCHILL.

THE GOLDWEIGHER (757).

The original copper-plate (retouched in the eighteenth century by W. Baillie), with an impression pulled in 1928. B 281—H 167

Lent by E. J. RAINGER AND SONS.

JEWS IN SYNAGOGUE (758) B 126—H 234, II

Lent by HENRY OPPENHEIMER.

Coll.: Esdaile, Drugulin.

REMBRANDT DRAWING AT A WINDOW (759) B 22—H 229, I

Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

REMBRANDT VAN RIJN (*continued*)

BEGGARS RECEIVING ALMS AT THE DOOR OF A HOUSE (760)

Lent by R. W. STRANG. B 176—H 233, I

REMBRANDT DRAWING AT A WINDOW (761) B 22—H 229, II

Lent by H. L. FARRER.

Coll.: Six 1649 (his name and date on back), Barnard, de Claussin, Rudge.

MEDEA, OR THE MARRIAGE OF JASON AND CREUSA (762)

Lent by A. J. GODBY. B 112—H 235, I

JAN SIX (763) B 285—H 228, II

Lent by ERNEST INNES.

Coll.: Six.

This fine impression, with wide margins on Japanese paper, which descended direct from Rembrandt's friend Jan Six, realized £8,200 at the recent Six Sale at Amsterdam, the highest price ever paid for any print. It is interesting to note that the impression exhibited of *Rembrandt Drawing at a Window* from the Six Collection (No. 761), as well as that of the *Medea* (No. 762), which was intended to illustrate a tragedy written by Jan Six (published in 1648), are both printed on similar paper, possibly Jan Six's choice.

CHRIST, WITH SICK AROUND HIM, RECEIVING LITTLE CHILDREN (764) B 74—H 236, II

Lent by R. W. STRANG.

Generally known as the 'Hundred Guilder print', a title which probably originated in some early record at an auction.

CHRIST PRESENTED TO THE PEOPLE (765) B 76—H 271, III

Lent by the REMBRANDTHUIS, AMSTERDAM.

There are seven states of this plate, showing how Rembrandt gradually developed his subject. In the fifth state he erased the foreground figures from the copper, possibly to emphasize concentration on the central group, restoring balance in the next state by the introduction of dark arches. In the seventh state the bust of a River God, added in the sixth, was obscured by further shading (see No. 769).

REMBRANDT VAN RIJN (*continued*)

CHRIST CRUCIFIED BETWEEN THE TWO THIEVES (THE 'THREE CROSSES') (766) B 78—H 270, I

Lent by I. DE BRUIJN.

Coll.: Lawson, Brayton Ives, Scholle.

Nos. 766 and 767 are on vellum, which Rembrandt occasionally used for these large prints. The variety, both in the colour of the vellum and in the strength of the dry-point burr, adds interest to the comparison of these two impressions of the same state.

CHRIST CRUCIFIED BETWEEN THE TWO THIEVES (THE 'THREE CROSSES') (767) B 78—H 270, I

Lent by LEONARD GOW.

CHRIST CRUCIFIED BETWEEN THE TWO THIEVES (THE 'THREE CROSSES') (768) B 78—H 270, IV

Lent by I. DE BRUIJN.

Coll.: Hofbibliothek, Vienna (duplicate).

The present state shows a most remarkable transformation of the subject, in which Rembrandt seems to have been inspired by the last moments of the drama of the Crucifixion. The figure of the centurion on horseback was based on a medal by Pisanello.

CHRIST PRESENTED TO THE PEOPLE (769) B 78—H 271, VII

Lent by FRANK RINDER.

Coll.: Firmin Didot, Arozarena, Irwin.

FAUST IN HIS STUDY (770) B 270—H 260, I

Lent by ERNEST INNES.

EPHRAIM BONUS (771) B 278—H 226, I

Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

REMBRANDT VAN RIJN (*continued*)

CHRIST AT EMMAUS, THE LARGER PLATE (772)
B 87—H 282, I
Lent by I. DE BRUIJN.
Coll.: Astley.

DR. ARNOLD THOLINX (773)
B 284—H 289, II
Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

THE AGONY IN THE GARDEN (774)
B 75—H 293
Lent by ERNEST INNES.
Coll.: Dreux, Firmin Didot.

ABRAHAM'S SACRIFICE (775)
B 35—H 283
Lent by I. DE BRUIJN.
Coll.: Mathey.

CLEMENT DE JONGHE (776)
B 272—H 251, I
Lent by H. L. FARRER.
Coll.: Debois.

LANDSCAPE WITH A COTTAGE AND A LARGE TREE (777)
B 226—H 178
Lent by ROBERT SPENCE.

SIX'S BRIDGE (778)
B 208—H 209, II
Lent by LEONARD GOW.
Coll.: Buckingham, Rudge.

WOMAN SITTING HALF-DRESSED BESIDE A STOVE (779)
B 197—H 296, I
Lent by I. DE BRUIJN.
Coll.: Remy, Astley, Rudge.

REMBRANDT VAN RIJN (*continued*)

WOMAN AT THE BATH WITH A HAT BESIDE HER (780)
Lent by A. J. GODBY. B 197—H 297, II

THE ENTOMBMENT (781) B 86—H 281, I

Lent by I. DE BRUIJN.

Coll.: B. Mariette (1681), Albertina (duplicate).

Early state with open etched lines, and the surface of the plate cleanly wiped in printing.

LANDSCAPE WITH A HAY BARN AND A FLOCK OF SHEEP (782)
Lent by LEONARD GOW. B 224—H 241, II

THE ENTOMBMENT (783) B 86—H 281, IV

Lent by FRANK RINDER.

Later state of No. 781, in which the dark effect is obtained both by added etched lines and by ink left on the surface of the plate in printing. By this chiaroscuro method Rembrandt achieved a wonderful concentration on the figure of Christ.

JAN LUTMA, GOLDSMITH AND SCULPTOR (784)
Lent by I. DE BRUIJN. B 276—H 290, I

Coll.: Houlditch, Rudge.

See No. 880 for a small silver dish like that shown on the table.

THE PRESENTATION IN THE TEMPLE (785) B 50—H 279

Lent by ERNEST INNES.

ST. JEROME BESIDE A POLLARD WILLOW (786)
Lent by the RIJKSPRENTENKABINET, AMSTERDAM. B 103—H 232, I

LANDSCAPE WITH A ROAD BESIDE A CANAL (787)
Lent by the RIJKSPRENTENKABINET, AMSTERDAM. B 221—H 264

REMBRANDT VAN RIJN (*continued*)

THE THREE TREES (788) B 212—H 205

Lent by GRANVILLE TYSER.

Coll.: Holford.

LANDSCAPE WITH TREES, FARM BUILDINGS, AND A TOWER (789) B 223—H 244, III

Lent by R. W. STRANG.

LANDSCAPE WITH A MILKMAN (790) B 213—H 242, I

Lent by I. DE BRUIJN.

Coll.: Rudge.

ST. JEROME READING IN AN ITALIAN LANDSCAPE (791)

Lent by I. DE BRUIJN. B 104—H 267, I

Coll.: Kalle, L. Galichon.

JACOB HAARING (792) B 274—H 287, II

Lent by I. DE BRUIJN.

Coll.: Macfarquhar, Rudge.

ST. FRANCIS BENEATH A TREE PRAYING (793)

Lent by the RIJKSPRENTENKABINET, AMSTERDAM. B 107—H 292, I

CLUMP OF TREES WITH A VISTA (794) B 222—H 263, II

Lent by I. DE BRUIJN.

Entirely dry-point.

THE DESCENT FROM THE CROSS BY TORCHLIGHT (795)

Lent by H. L. FARRER. B 83—H 280

REMBRANDT VAN RIJN (*continued*)

THE PHOENIX (796) B 110—H 295

Lent by LEONARD GOW.

Coll.: Remy, Barnard, Rudge.

THE WINDMILL (797) B 233—H 179

Lent by LEONARD GOW.

LANDSCAPE WITH SPORTSMAN AND DOGS (798) B 211—H 265, I

Lent by I. DE BRUIJN.

Coll.: Rudge.

THE WOMAN WITH THE ARROW (799) B 202—H 303, I

Lent by I. DE BRUIJN.

Coll.: Harding, Barnard, Rudge.

HERCULES SEGHERS

1590/1—Amsterdam—Haarlem—Utrecht—Amsterdam c. 1640

Hercules Seghers' plates are of the greatest interest as the earliest experiments in the use of colour with etching, except those of Crispin Van den Broeck and certain other engravers who, in the sixteenth century, had combined an etched outline with an impression in colour from a wood block. Seghers' etchings are not strictly colour-prints, for they were never printed in more than one colour, additional colours being applied, not in the printing, but by hand. The paper was sometimes tinted before printing, and the impression was afterwards coloured or heightened with white. Occasionally linen was used instead of paper (Nos. 803 and 815), and a few prints exist in which the intaglio line is printed in white (No. 804). Only one example here shown is an ordinary black print (No. 812).

Hercules Seghers had no success in his life, and after his death most of his pictures of landscape lost their identity and passed as the work of Rembrandt, only to be reclaimed for their author, chiefly through comparison with the etchings, by Dr. Bode.

Rembrandt's earlier landscape painting, of the more romantic and grandiose kind, undoubtedly owes much to Seghers, and a definite link in the relation of the two artists is seen in the copper-plate by Seghers, after Elsheimer (*Tobias and the Angel*), which Rembrandt transformed into a *Flight into Egypt* (Nos. 808 and 809).

HERCULES SEGHERS (*continued*)

Seghers' etchings are exceedingly rare. The present series is a selection of the richest collection of his work, that of the Rijksprentenkabinet, Amsterdam. Some fine impressions were also shown in the British Museum during the course of the Exhibition.

The references are to Jaro Springer, *Die Radierungen des Herkules Seghers*, Graphische Gesellschaft, publ. xiii, xiv, and xvi, Berlin.

LANDSCAPE WITH TWO TREE-TRUNKS (800) S 10

LARGE VIEW OF RHENEN (801) S 34

ROCKY LANDSCAPE WITH CHURCH TOWER (802) S 14

VIEW FROM A WINDOW (PRINTED ON LINEN) (803) S 49

RUIN AND SHRUBS (804) S 51

FIR-TREE (805) S 37

CITY WITH FOUR TOWERS (806) S 26

Nos. 800–806 lent by the RIJKSPRENTENKABINET, AMSTERDAM.

VIEW OF BRUSSELS (807)

The description of the small picture which was hung in the Exhibition among etchings by Seghers is now transferred to the section of paintings.

TOBIAS AND THE ANGEL, AFTER ELSHEIMER (808) S 1

Lent by the RIJKSPRENTENKABINET, AMSTERDAM.

Only two impressions of this etching by Seghers are known, the other being in the Collection of Baron Edmond de Rothschild. The plate was afterwards in the possession of Rembrandt, who erased the two figures and added a clump of trees on the right and the Virgin and Child riding on an ass and Joseph beside them, transforming the subject into a *Flight into Egypt*. Rembrandt also varied the landscape with an added reach in the river in the distance.

HERCULES SEGHERS (*continued*)

THE FLIGHT INTO EGYPT (809) B 56—H 266, IV

Seghers altered by Rembrandt.

Lent by I. DE BRUYN.

LANDSCAPE WITH MAN BEARING AN UPRIGHT SPEAR (810) S 6

ROCKY LANDSCAPE WITH RIVER AND ROAD (811) S 25

ROCKY LANDSCAPE WITH RIVER (812) S 24

LANDSCAPE WITH MAN WALKING (813) S 19

TWO TREES (814) S 38

ROCKY VALLEY (PRINTED ON LINEN) (815) S 12

SMALL VIEW OF RHENEN (816) S 33

Nos. 810–16 lent by the RIJKSPRENTENKABINET, AMSTERDAM.

PLATE CXV

198

818

848

SILVER

In Central Hall

CUP (817)

Lent by the MUNICIPALITY OF ST. MAARTENSDYK. ZEELAND. (On loan in the Zeeuwsch Genootschap der Wetenschappen, Middelburg.)

THE circular cup is covered with graduated plain lobes, separated from the plain lip by punched work, and is supported on a plain baluster stem; ovolo edge on the foot. Inscription: *Thomas M. Pigghem. Marines. Leenaert Gillessen, Cornelis Pieterssen, Leenaert Verwarde. den 25 Juli* 1618.

H. $5\frac{1}{4}$ in.

Marks: Zierikzee; *G*; and a pelican vulning itself.

Date: c. 1618.

(Formerly belonging to St. Jacob's Guild at St. Maartensdyk.)

Lit.: Nehalennia, *Jaarboek v. Zeeuwsche Geschiedenis en Letteren*, 1850, p. 258; *Archief v. h. Zeeuwsch Gen. der Wetenschappen*, 1923, p. vi; *Cat. Exhib. Old Gold and Silver, Middelburg*, 1906, p. 2.

PAIR OF CUP-HOLDERS, SILVER-GILT (818) PLATE CXV

Lent by BARON and BARONESS BRUNO SCHRÖDER.

THE vase-shaped stem with applied brackets supports a flattened sphere decorated with fruit and masks, in repoussé work, and is enriched with lions' masks with three hanging rings. Three winged horses are used as clasps to hold the glass beaker. The foot is domed and chased with dolphins, masks, and fruit.

Arms: a horse rampant.

H. $7\frac{3}{4}$ in.

Marks: a triangle in a shield.

Probably made at Frankenthal, where many Dutch silversmiths worked at the beginning of the seventeenth century.

Lit.: W. W. Watts, 'Continental Silver in the Coll. of Baron and Baroness B. Schröder'; *Old Furniture*, Oct. 1927, Ill.

NAUTILUS CUP, PARCEL-GILT (819)

Lent by BARON and BARONESS BRUNO SCHRÖDER.

THE silver bowl engraved with sea-monsters and supported with bands, representing a fish, wave, and sea-horse; it rests on a stem formed by a female triton riding a dragon. The base is chased as a sea and rests on four shell feet. The head of a grotesque animal

with open mouth and red tongue covers a part of the cup, and is surmounted by a nude warrior. Inscription: *Hospes Malorvm Cvm Feram Fontes, Tibi Commendo Sedvlo Modvm*, 1595.

H. 11½ in.

Marks: a rosette.

In No. 299 there is a similar nautilus cup.

Lit.: W. W. Watts, 'Continental Silver in the Coll. of Baron and Baroness B. Schröder'; *Old Furniture*, Oct. 1927, Ill.

TWO HOLDERS OF GLASS CUPS, SILVER-GILT (part of a set of five)

Lent by the MUNICIPALITY OF AMSTERDAM. (On loan at the Rijksmuseum.) (820)

THE glass cup is held by two female and two male figures. The decoration consists of marine subjects, symbols of the Evangelists, four ships and heads of sea-monsters, all in relief. Four brackets are affixed to the stem and base. Inscription: Deze Schroeven sijn doen maecken by de . . . Gerrit Jacob Witsz en Jan ten Grotenhuis Tresorieren van den Jare 1606. [These glass-holders were made for G. J. Witsz and J. ten Grotenhuis, Treasurers in 1606.]

H. 10 in.

Marks: Amsterdam; *V* (1609); and *LC* in a monogram, probably for Leendert Claesz.

Lit.: A. Pit, *Goud en Zilver in het Ned. Mus.* (Rijksmus.), pl. xvii; C. J. A. Begeer, *Ned. Edelsmeedkunst*, p. 3, Ill. 8; E. Alfred Jones, *Old Silver of Europe and America*, p. 236, Ill., pl. lxiii.

SMALL BEAKER (821)

Lent by F. SMULDERS.

THE lip is engraved with an interlaced strap-band enclosing arabesques; encircling the body and the edge of the foot are rope mouldings. Engraved on the lower part are three human busts in strap cartouches, and arabesques.

H. 2½ in.

Marks: Flushing; *R*; and a monogram, *S F*.

Date: seventeenth century.

DRINKING HORN OF ST. SEBASTIAN'S GUILD, AMSTERDAM (822)

Lent by the MUNICIPALITY OF AMSTERDAM. (On loan at the Rijksmuseum.)

THE horn is richly mounted and rests on a group of figures representing the Martyrdom of St. Sebastian. The middle mount is richly decorated with armour, and is surmounted by a lion holding a shield of the arms of Amsterdam and the cross of St. Sebastian;

on a pedestal below the lion is an inscription: *Anno Domini* 1565 *factum est*. A wide silver mount is affixed to the mouth, with ornate masks and other Renaissance ornament.

H. 18 in.

Marks: Amsterdam; *Y* (1566); and a Burgundian fire-steel.

(Represented on Corporation pictures by B. van der Helst.)

Lit.: A. Pit, *Goud en Zilver i. h. Ned. Mus.* (Rijksmus.), pl. x.

SMALL BEAKER (823)

Lent by F. SMULDERS.

THE lip is engraved with a strap-band, enclosing arabesques, from which depend clusters of fruit and two shields of arms and medallions, engraved *V. F. F., R. W. F. Anno* 1661. Engraved on the lower part of the body are three soldiers. Inserted in the bottom is a German coin of 1605.

H. 3 in.

Marks: Bolsward; *K* (1661); and a maker's mark, *M*, with an arrow above.

Lit.: *Cat. Exhib. Frisian Silver, Leeuwarden*, 1927, No. 55.

COCOA-NUT CUP WITH HANDLE, SILVER-GILT (824)

Lent by BARON and BARONESS BRUNO SCHRÖDER.

THE coco-nut body is carved with classical subjects and the names *Hanibal Merys, Hector Troias, Angilas*, and is supported by three silver straps set with masks. The cover and foot are decorated with Renaissance ornament, the lip being engraved with straps and arabesques.

H. $8\frac{1}{2}$ in.

Mark: Breda.

Date: end of the sixteenth century.

SPICE BOX (825)

Lent by the RIJKSMUSEUM, AMSTERDAM.

TALL and circular, on three ball feet; the upper half decorated with the Israelites gathering Manna in the Wilderness, the lower with the Flood, in relief. On the cover are serpents and apples in relief.

H. $4\frac{1}{2}$ in.

Marks: Amsterdam and *ME* conjoined, for Michiel Esselbeeck, c. 1650–54.

Lit.: A. Pit, *Het Goud en Zilver in het Nederl. Mus.* (Rijksmus.), p. 24.

PAIR OF STANDING CUPS WITH COVERS (826)

Lent by W. J. R. DREESMANN.

THE decoration is composed of clusters of fruit and masks in relief; the body and lip are engraved with scrolls and fruit; applied to the body are three masks with rings and three enamelled gold medallions; the finial is St. George and the Dragon. Engraved with the date 1592.

H. 14¼ in.

Marks (on one only): probably Dordrecht, and a maker's mark.

Date: c. 1592.

GUILD CUP AND COVER (827)

Lent by the MUNICIPALITY OF ST. MAARTENSDYK, ZEELAND. (On loan at the Zeeuwsch Genootschap der Wetenschappen, Middelburg.)

THE upper half of the cup is engraved with formal straps, arabesques and scrolls, the lower part being embellished with ornamental fluting and scales; the vase-shaped stem has three scrolled brackets and three lions' masks; the foot is decorated with cartouches and scrolls in relief; ovolo edge. Engraved on the bowl are the names of members of the St. Jacob's Guild of St. Maartensdyk and the date 1595.

H. 11 in.

Marks: Bergen op Zoom; *D* (1595); and a star with five points in a shield.

(Formerly belonging to St. Jacob's Guild at St. Maartensdyk.)

Lit.: Nehalennia, *Jaarboek v. Zeeuwsche Gesch. en Letteren*, 1850, p. 223; *Archief v. h. Zeeuwsch Gen. der Wetenschappen*, 1923, p. vi; *Cat. Exhib. Old Gold and Silver, Middelburg*, 1906, p. 1.

COMBINED SPOON, FORK, AND TOOTHPICK (828)

Lent by M. ONNES VAN NIJENRODE.

THE square handle terminates in an Ionic capital; attached to the lower part is a lion's mask with ring; the interior of the oval bowl is engraved with a windmill and *C H*.

L. 6½ in.

Marks: uncertain.

Date: seventeenth century.

SMALL TAZZA (829)

Lent by the RIJKSMUSEUM, AMSTERDAM.

THE bowl is covered with flutes and punched work. Engraved on the circular disc are some arms and the date 1583; the short stem is decorated with a band of ovolos and scrolled foliage in slight relief, the edge of the foot being plain.

D. 6 in.; H. 1¾ in.

Marks: Leiden; *W*; and three balls in a shield.

Date: c. 1583.

Similar vessels are often represented in Dutch Corporation pictures, f.i. by Dirck Jacobsz, Cat. Rijksmus. No. 1292.

Lit.: A. Pit, *Cat. Goud en Zilver*, Rijksmus., No. 77 a.

A POWDER HORN (830)

Lent by DR. B. SLINGENBERG.

THE leather horn has three mounts; one engraved with a coat-of-arms, the centre one plain, encircled by a leaf motive and the spout terminating in an animal's head. Attached to three chains.

L. 11 in.

Marks: uncertain.

Date: sixteenth century.

TWO LARGE PLAIN CANDLESTICKS (part of a set of eight) (831)

Lent by the MUNICIPAL MUSEUM, LEIDEN.

THE pillars are formed of a cluster of four columns, and rest on a circular flattened knop divided into four sections; the wide bases are slightly quatrefoil, as are also the flat sconces. Engraved with the arms of Leiden.

H. 13¼ in.

Marks: The Hague; a crowned *I* (1661); and probably a bowl with initials *G B*.

(Compare candlesticks in No. 223.)

Sold by Pieter Verduyn, The Hague, in 1662.

Lit.: Dr. J. C. Overvoorde, *Cat. de Lakenhal*, Leiden, No. 157, Ill.

ROSE-WATER EWER AND BASIN (832)

Lent by the RIJKSMUSEUM, AMSTERDAM.

THE oviform body of the ewer is engraved with foliage and festoons of fruit; at the lower end of the fluted handle is a ram's head and at the top is a demi-lion. The circular foot, neck, and spout are enriched with ovolos and acanthus leaves.
Engraved on the rim of the basin are rich foliated scrolls, flowers and birds, and on the disc in the raised domed centre is a bottle (a symbol of Flushing), which is engraved with the arms of Zeeland. Inscription: *Noyt Sulcken Flessche* (Never such a bottle).

H. of the ewer, 12 in.; D. of the basin, 19½ in.

Marks: Amsterdam; *I* (1608); and a vase crowned (?), for Johannes Bogaerts.

Lit.: A. Pit, *Goud en Zilver in het Ned. Mus.* (Rijksmus.), p. 17.

LARGE CUP AND COVER, SILVER-GILT (833)

PLATE CXVI

Lent by the EARL OF YARBOROUGH.

THE tazza-shaped cup is embossed and chased with marine subjects and explanatory Latin inscriptions. On the cover is a view of the Zuyder Zee, with ships and towns on the coast, including the town of Enkhuizen. The finial is a female figure, probably symbolical of that town. Inside the cup is a fleet of ships, two towns, and the arms of William the Silent; on the exterior and on the foot are tritons and sea-monsters; the vase-shaped stem is enriched with four goats' heads and pendant fruit and caryatid figures. This finely-wrought cup commemorates the naval victory of the Dutch over the Spanish fleet in the Zuyder Zee on October 11, 1573, and was perhaps a gift of gratitude from the town of Enkhuizen to William the Silent.

Total height, 13 in.; D. 7¼ in.

No marks.

Date: c. 1573.

Fully described and illustrated in *Archaeologia*, vol. 59, p. 83, pl. iv.

Lit.: E. Alfred Jones, *Old Silver of Europe and America*, pl. lxiv.

PAIR OF SALTS (834)

Lent by W. J. R. DREESMANN.

THE receptacle is formed of flutes, scrolls, and Van Vianen grotesques, and is supported in one salt by a tree, the branches and foliage of which spread around the receptacle. A figure of Cain standing upon the prostrate figure of Abel forms part of the stem of one salt; the base is fashioned of scrolls and Van Vianen grotesques. It is signed by the maker: *A. D. VIANA, FE. A°.* 1620, and stamped with the letter *M.* The receptacle of the other is similar, except that it has four cherubs' heads, which also form part of the decoration of the exterior. The stem is formed of Abraham sacrificing Isaac; the pedestal is similar to the other. Signed: *A. D. VIANA, FE. A°.* 1621.

H. 10¼ in.

Marks: none.

Dates: 1620 and 1621.

833

SMALL OVAL DISH (835)

Lent by SIR J. H. B. NOBLE, Bart.

AT the end are figures of Bacchus, Ceres, Venus, and Cupid, treated in the manner of No. 840; the edge decorated with Van Vianen grotesques. Engraved in the centre are some arms, a bull's head, the crest a demi figure in armour holding a staff. Signed: *A. D. Viana, fe.* 1624.

L. 10 in.

Marks: none.

Date: 1624.

From the Earl of Ashburnham's Collection, Lot 197 at Christie's, March 1914.

SMALL CUP (836)

Lent by the RIJKSMUSEUM, AMSTERDAM.

AT one end are two grotesque masks, animals and Van Vianen ornament; inside are dolphins in water; the foot is formed of a human head and Van Vianen ornament.

H. $3\frac{1}{2}$ in.; L. 6 in.

Marks: Utrecht; *K*; and *AV* in monogram, for Adam van Vianen.

Date: first half of the seventeenth century.

Lit.: M. van Notten, *Verslag. Nederl. Mus. v. G. en K.* (Rijksmus.), 1922, p. 24.

HANDLE OF A KNIFE (837)

Lent by N. OTTEMA.

DECORATED with a grotesque bird in the style of Johannes Lutma.

L. $3\frac{1}{4}$ in.

Marks: none.

Date: c. 1660.

Lit.: *Cat. Exhib. Frisian Silver, Leeuwarden*, 1927, No. 995.

A LARGE TRIPOD SALT (838)

Lent by MRS. OPPENHEIM-REICHENHEIM, BERLIN.

FORMED of three tritons on dolphins, separated by winged and other masks; the receptacle circular.

H $6\frac{3}{4}$ in.

Marks: Monogram *A V* and the date letter *R*.

Lit.: O. v. Falke, *Silberarbeiten v. A. v. Vianen*, *Pantheon*, 1928, vol. 5, Ill. p. 232.

(Compare van Kessel, pl. ix.)

SMALL KNIFE AND FORK (839)

Lent by M. ONNES VAN NIJENRODE.

A FIGURE of Charity forms the silver handles; the knife has a steel blade.

L. of blade, 6¼ in.; L. of fork, 6 in.

Mark (on fork): Enkhuizen.

Date: c. 1700.

CUP (840)

Lent by the RIJKSMUSEUM, AMSTERDAM.

INSIDE the bowl is a Van Vianen grotesque; at the back are recumbent figures of Bacchus, Ceres, and a female and child; the top of the stem has four grotesque heads and on the edge are four Cupids' heads.

H. 6⅛ in.; L. 7 in.

Signed: *A. D. VIANA. F.* 1621.

Lit.: M. van Notten, *Verslag Nederl. Mus. v. G. en K.* (Rijksmus.), 1922, p. 27.

SMALL SALT (841a)

Lent by M. ONNES VAN NIJENRODE.

CIRCULAR, with compressed centre, on three ball feet, the edges floriated in relief.

H. 3¼ in.

Marks: Friesland; Leeuwarden; *W* (1715); and *A A*, with a flower between, for Andele Andeles.

SMALL SALT (841b)

Lent by M. ONNES VAN NIJENRODE.

CIRCULAR, with compressed centre, on three ball feet, the border decorated with vines and flowers in relief.

H. 3½ in.

Marks: An illegible mark; *X*; and two dogs.

Date: c. 1700.

BEAKER (842)

Lent by I. DE BRUIJN.

THE lip engraved with interlaced strap band enclosing scrolled flowers; sprays of flowers are suspended from the band, separated by single flowers; on the moulded foot is a narrow band of lozenges. Dated 1620. Engraved with arms of Dudok.

H. $5\frac{3}{4}$ in.

Marks: Haarlem; *Z* (1620–1); and *A L V* in monogram, for Arent Lambertz Verstege.

Formerly in the Collection of Jhr. Dr. J. Six, Amsterdam.

KNIFE AND FORK, WITH STEEL BLADES (843)

Lent by the MUSEUM FÜR KUNST UND GEWERBE, HAMBURG.

THE silver handles are decorated in Lutma's style.

No marks.

L. 8 in. and $8\frac{1}{2}$ in.

Lit.: H. Kohlhaussen, *Führer durch das Hamburgische Mus. f. Kunst und Gewerbe.*

Holl. Kunstgew., Taf. vi *c*.

SMALL BEAKER (844)

Lent by the MUNICIPAL MUSEUM, THE HAGUE.

THE lip engraved with medallions of Faith, Hope, and Charity, and other symbols within a strap-band of foliage and birds and squirrels; the body has a wide band of engraved scales; the lower part engraved with medallions of human heads and flowers; diamond and rope borders on the foot.

H. $4\frac{1}{4}$ in.

Marks: Leeuwarden; *R* (1626); and a crowned fleur-de-lis, for Jarich Gerrits van der Lely.

DISH (845)

Lent by the VICTORIA AND ALBERT MUSEUM, LONDON.

THE border is chased with dolphins, and in the centre a pool of water with swimming dolphins.

Size: 19 × 15 in.

Signed: *C. d. Vianen, fecit* 1635.

Lit.: E. Alfred Jones in *Burlington Mag.*, April 1928.

BEAKER (846)

Lent by F. RATTIGAN.

UNDER the rim is interlaced and foliated strap-work; the body is decorated with a scale-like design; a rope border around the base.

H. 5 in.

Marks: Sneek; *F*; and maker's mark.

Date: first half of the seventeenth century.

TAZZA (847)

Lent by the RIJKSMUSEUM, AMSTERDAM.

INSIDE the bowl is a chased relief of Jupiter and Io; the bowl is supported by a triton riding a tortoise. Inscription: *An den Meister Hans Wolff Schonal. Die Lutrische Kirch vererht hat wegen der Orgel wohlgemacht, diese schael zum guttem gedacht.*

Engraved on the rim are the donor's arms and names.

D. 8 in.; H. $4\frac{3}{4}$ in.

Marks: Utrecht; *S* (1613); and *A V* in a monogram, for Christian or Adam van Vianen.

Lit.: A. Pit, *Goud en Zilver in het Ned. Mus.* (Rijksmus.), p. 38, pl. xxx.

WINDMILL CUP (848)

PLATE CXV

Lent by E. VON BAUMHAUER.

THE lip engraved with a hunting scene, and the cup with figures of Faith, Hope, and Charity, and elaborate Renaissance ornament and classical heads in laurel wreaths; on the base are engraved ovolos. Applied to the cup are three lions' masks with rings. Inscription: Ivly Anno 1610. The circular stem has four brackets with animals' heads; the windmill is attached to the stem by three dolphin brackets.

H. $11\frac{3}{4}$ in.

Marks: A double-headed eagle (Nijmegen ?); *V*; and a bottle in a shield.

Date: c. 1610.

PAIR OF SCONCES (849)

Lent by the OLD CATHOLIC CATHEDRAL OF ST. GERTRUDE, UTRECHT.

FORMED of a large scrolled branch, decorated with acanthus foliage, and fitted with a large circular socket for the pricket.

L. 16 in.

Marks: uncertain.

Date: seventeenth century.

DISH (850)

Lent by H. B. CARRINGTON.

THE dish is curved octagonal with moulded ovolo edge. The rim is divided into four panels engraved with sailing-vessels and the name of a seaport inscribed under each composition; in the centre the Dutch fleet and an oval medallion with a portrait of Piet Hein and the inscription: Generael Pieter Pieters L. Hayn. On the back of the dish is an inscription commemorating the Admiral's victory over the Spanish Silver Fleet.

D. 13 in.

Marks: Amsterdam; *T* (1629); and an unknown maker's mark.

Lit.: *Cat. Exhib. of Silversmith's Work at Burlington Fine Arts Club*, 1901, No. 63, Case J.

BOWL AND COVER, SILVER-GILT (851)

Lent by H.M. THE KING.

THE body is decorated with engraved oval panels of scenes from the Biblical stories of Isaac, Jacob, and Esau; the lip is delicately chased with strap-work enclosing foliage, Cupids, and animals; on the cover are four oval panels of symbols of the four Evangelists, delicately engraved and separated by flowers and foliated scrolls, a serpent and a cock, an hour-glass and a book, a serpent and a globe, all in slight relief; the two handles at the side and the handle on the corner are formed of coiled serpents.

Inscription: *Anna . . . eliels van Verlaer.*

H. $4\frac{1}{2}$ in.; D. $4\frac{5}{8}$ in.

Marks: Amsterdam; *R* (1648); and a sprig in a lozenge.

Lit.: E. Alfred Jones, *The Gold and Silver of Windsor Castle*, pl. xxiii, No. 2.

DISH (852)

Lent by A. O. VAN KERKWIJK.

THE dish is curved octagonal in plan, with a moulded and ovolo edge. Engraved on the rim are four medallions of rural scenes, alternating with foliated scrolls, figures, cartouches, and masks, on a granulated ground. Covering the centre of the dish is the interior of a church, with Susanna presenting her child to Eli (Sam. 1, cap), finely engraved.

D. 13 in.

Marks: Middelburg; *P*; and a fleur-de-lis. Signed: *J. Looff*, 1631.

Lit.: M. G. A. de Man, *Archief v. h. Zeeuwsch Gen. Middelburg*, 1925; E. Alfred Jones, *Old Silver of Europe and America*, pl. lxvi.

WINDMILL CUP (853)

Lent by A. O. VAN KERKWIJK.

THE inverted cup is embossed with three clusters of fruit and foliage; the cylindrical stem is decorated with foliage and has three applied brackets supporting the windmill; three figures of millers.

H. 8½ in.

Marks: Amsterdam; *G* (1659); and an unknown maker's mark.

PAIR OF SMALL VASES (854)

Lent by M. ONNES VAN NIJENRODE.

THE border of the top chased with acanthus leaves; the shoulders and edge of foot fluted; the lower part decorated with acanthus leaves in relief; two beaded and scrolled handles.

H. 4½ in.

Marks: Amsterdam; lion crowned; *W* (1707); and *HE*.

BRANDY BOWL (855)

Lent by N. OTTEMA.

SEVEN sides are engraved with cartouches of Biblical subjects and the eighth with two coats-of-arms. The moulded base has eight cartouches with grotesque borders.

H. 3¼ in.

Marks: Bolsward; *Q* (1688); and a crescent.

Lit.: *Cat. Exh. Frisian Silver, Leeuwarden*, 1927, No. 342.

CIRCULAR DISH (856)

Lent by MRS. P. A. DE BLOCQ VAN SCHELTINGA. (On loan at the Municipal Museum, The Hague.)

THE wide rim is enriched with cornucopiae, fruit, flowers, and insects, in relief. In the centre of the plain depression are the embossed arms of the Baardt family within palm branches.

D. 12¾ in.

Marks: Bolsward; *I*; and a shield with a half-moon and three stars, for Claes Baardt.

Signed: *C. Baardt.*

Date: c. 1660.

(A similar dish is represented in No. 208.)

Lit.: C. J. A. Begeer, *Nederl. Edelsmeedkunst*, p. 13, pl. xxxix; Dr. H. E. van Gelder, *Mededeelingen v. d. Dienst v. Kunsten en Wetensch., The Hague*, vol. ii, p. 140.

BRANDY BOWL (857)

Lent by F. SMULDERS.

THE hexafoil bowl is engraved with figures of Faith, Hope, Charity, and Truth, and two shields of arms; the foot is decorated with cherubs' heads alternating with clusters of fruit in relief. The two pierced handles are formed of cherubs' heads and scrolls.

H. 3½ in.

Marks: Leeuwarden; *S* (1625 ?); and a tulip.

WAGER CUP (858)

Lent by F. SMULDERS.

THE cup is engraved with interlaced straps, enclosing flowers; depending therefrom are large sprays of flowers, separated by pears, a peacock, and other birds. Applied to the open globe containing the dice are three lions' masks with rings; the globe is separated from the stem by three scrolled brackets with grotesque animals.

H. 9 in.

Marks: Gouda; *B*; and a maker's mark.

Date: seventeenth century.

SHIELD OF THE WINE MERCHANTS' GUILD, THE HAGUE (859)

Lent by the MUNICIPAL MUSEUM, THE HAGUE.

THE embossed decoration of the oval shield comprises five wine casks with coats-of-arms and a medallion of Noah as a wine-grower, with the inscription: *En Noach werd een akkerman ende planten Wijn-gaarde. Gen. 9. v. 20.* There is also an oval medallion representing a vineyard, within a laurel wreath, and the inscription *De wijn verheucht Godt en mensch. Jud. 9, 13.* Vines also form part of the decoration. Dated 1679.

Size: 10 × 8 in.

Marks: The Hague; Holland; *F* (1680); and the monogram of the maker, Herman van Gulik, 1679.

Lit.: Dr. H. E. van Gelder, *Meded. v. d. Dienst v. Kunsten en Wet.*, vol. ii, p. 107.

EWER (860)

Lent by the OLD CATHOLIC CHURCH, THE PARADISE, ROTTERDAM.

THE neck and foot are decorated with grotesque ornaments in slight relief. On the body are four sunk panels, with grotesque floral designs on the borders; three of the panels are pounced with vines and in the fourth are arms; dolphin handle.

H. 10¼ in.

Marks: Utrecht; *N*; and *M B* in monogram, possibly for Michiel de Bruijn, c. 1650.

LARGE BEAKER (861)

PLATE CXV

Lent by MRS. B. NATHUSIUS.

ENGRAVED with figures representing the Four Seasons after Matham's engravings of drawings by Hendrik Goltzius. Encircling the lower part of the body is an applied band of cut silver, characteristically Dutch, below which is an engraved landscape. On the foot are recumbent human figures, separated by masks, in relief.

H. 8¾ in.

No marks. Probably Groningen.

Date: first half of the seventeenth century.

SPOON (862)

Lent by N. OTTEMA.

CALLED in Dutch a Geuzenlepel (Beggar's spoon), with a handle formed like a tree and terminating in a fruit knob. Engraved with arms and initials *L R* and *T A*.

L. 6¾ in.

Mark: a fleur-de-lis, the maker's mark of a Bolsward silversmith about 1648–60.

Lit.: *Cat. Exhib. Frisian Silver, Leeuwarden*, 1927, No. 415.

LARGE PLAIN ROSE-WATER EWER AND BASIN (863)

Lent by H.M. THE KING.

THE body of the ewer is hexafoil and is engraved on the lip with a narrow border of acanthus leaves. Below the body is a collar of similar outline; the short foot is hexafoil; a bold scrolled handle. Engraved with the Badge of George IV as Prince of Wales within the Garter.

H. to the mouth, 8⅝ in.

The basin is multifoil in outline, and in the centre are the engraved arms of Elizabeth, Queen of Bohemia. Engraved on the rim is the following inscription, which was added in 1816: 'This dish and ewer, in form of the white and the red rose, belonged to *Elizabeth*, daughter of James VI King of Scotland and of England, married to *Frederick* Elector Palatine, and afterwards King of Bohemia, by whom she had a daughter, Sophia, married to Ernestus Elector of Hannover, the representative of the house of Brunswick, Hanover, Lunenburg, Wolfenbüttel, Zell, etc., etc., and by whom she had a son George who upon the death of Queen Ann in 1714 succeeded to the crown of *Great Britain*'.

D. 22 in.

Marks: The Hague; *K* (1640); and an unknown maker's mark.

Acquired in 1816 by the Prince of Wales, afterwards George IV.

Lit.: E. Alfred Jones, *The Gold and Silver of Windsor Castle* (pl. v).

BEAKER (864)

Lent by the ROYAL ARCHÆOLOGICAL SOCIETY, AMSTERDAM. (On loan at the Rijksmuseum.)

THE three Magi are delicately engraved in oval cartouches with borders of Dutch molluscs, separated by fruit; below are three animals; the lower part is encircled by the conventional band of Dutch cut work, below which are flowers and foliage in slight relief. Embossed on the foot are cherubs' heads and flowers.

H. $8\frac{3}{4}$ in.

Marks: Groningen; $\overset{3}{\text{B}}$ (1657); and a maker's mark, a crowned circle (?).

Lit.: A. Pit, *Goud en Zilver i. h. Ned. Mus.* (Rijksmus.), p. 19, pl. xx; C. J. A. Begeer, *Nederlandsche Edelsmeedkunst*, p. 10, pl. xxviii; E. Alfred Jones, *Old Silver of Europe and America*, pl. lxiii.

SPOON (865)

Lent by N. OTTEMA.

WITH a rounded oval bowl and a twisted stem terminating in an acorn and joined to the bowl by a flat part, which is decorated with Renaissance ornament on one side and the inscription *Aethien* on the other.

L. $6\frac{3}{8}$ in.

Marks: Sneek; *V*; and a crowned vase.

Date: seventeenth century.

Lit.: *Cat. Exhib. Frisian Silver, Leeuwarden*, 1927, No. 412.

CUP (HANSJE IN DEN KELDER) (866)

Lent by A. O. VAN KERKWIJK.

THE hexafoil bowl is embossed inside with scrolls, fruit and flowers. In the centre of the bowl is a large boss enclosing a child, in silver-gilt. (When the bowl is filled with wine the cover opens and the child automatically appears.) The stem is formed of six scrolls and rests on a hexafoil base embossed with floral designs.

H. 6¾ in.; D. 6½ in.

Marks: Flushing; *N*; and an unknown maker's mark.

Date: seventeenth century.

PAIR OF LARGE SCONCES (867)

Lent by the OLD CATHOLIC CHURCH OF SS. LAURENTIUS AND MARIA MAGDALENE, ROTTERDAM.

FORMED of large foliated scrolls, with a large tulip candle-socket.

L. 20 in.

Marks: Utrecht; *N*; and *M B* in a monogram, possibly for Michiel de Bruijn.

Date: c. 1650.

EWER AND BASIN, SILVER-GILT (868) PLATE CXVII

Lent by the MUNICIPALITY OF AMSTERDAM. (On loan at the Rijksmuseum.)

THE rim of the large basin is engraved with scenes from the Dutch and Spanish War, separated by masks and Van Vianen grotesques in relief. In the depression is a representation of the Battle of Nieuwpoort, in repoussé, with the inscription: *Vlaenderen 2 July* 1600. On the raised centre are the arms of Amsterdam and the date 1614.
The elegant ewer is decorated with four oval cartouches containing similar scenes. Under the spout is a female face, well modelled; the top of the handle is formed of a female bust; chased on the circular foot are ovolos, acanthus, and palmettes.

D. of basin, 21½ in.; H. of ewer, 25½ in.

Marks: Utrecht; *T* (1614); and *A V*, in monogram, for Adam van Vianen.

(Compare ewer and basin in No. 226.)

Lit.: A. Pit, *Het Goud en Zilver in het Ned. Mus.* (Rijksmus.), p. 29, pl. xxviii; H. Modern, *Jahrb. des Allerh. Kh.*, vol. 15, p. 83; C. J. A. Begeer, *Ned. Edelsmeedkunst*, pl. 49/50; E. Alfred Jones, *Old Silver of Europe and America*, pl. lxii.

868

DISH (869)

Lent by the OLD CATHOLIC CHURCH, CULEMBORG.

CIRCULAR, with a plain centre, the wide border decorated with eight grotesque panels of characteristic Dutch style.

D. 14¼ in.

Marks: Amsterdam; and *P* (1646).

LARGE CIRCULAR BASIN (870)

Lent by the DUTCH REFORMED CHURCH, MOORDRECHT.

THE basin is embossed with Biblical subjects. In the centre is a circular pedestal with a plain shield and elaborate foliated mantling.

D. 24 in.

Marks: Amsterdam; *H* (1660); and L D in a monogram, for Luykas Draef.

Lit.: *Cat. Exhib. Dutch Sacramental Art, 's Hertogenbosch*, 1913, No. 669, pl. lvi, p. 35.

EWER (871)

Lent by the RIJKSMUSEUM, AMSTERDAM.

THE body is decorated with four sunken medallions, showing Mucius Scaevola and Porsena; the fight between the Horatii and Curatii; the decapitation of Brutus's sons, and Cloelia; it is enriched with characteristic Van Vianen molluscs and terminal winged female figures. In front of the spout is a female mask; scrolled handle.

Signed: *A. D. VIANA.*

A vessel of similar form is shown in the designs of Adam van Vianen, reproduced by van Kessel.

Lit.: A. Pit, *Goud en Zilver in het Ned. Mus.* (Rijksmus.), p. 30, pl. xxix.

PAIR OF LARGE PLAIN SALTS (part of a set of four) (872)

Lent by the MUNICIPAL MUSEUM, LEIDEN.

THEY are somewhat quatrefoil in shape and stand on four ball feet. Engraved on the bases are the arms of Leiden.

H. 10 in.; D. of top 6½ in.; and of bases, 8⅞ in.

Marks: Leiden and *M B* in a monogram.

Date: seventeenth century.

Lit.: Dr. J. C. Overvoorde, *Cat. of De Lakenhal*, No. 158, and Ill.

TWO FUNERAL SHIELDS (part of a set of four) OF THE CORN MEASURERS' GUILD OF AMSTERDAM (873)

Lent by the RIJKSMUSEUM, AMSTERDAM.

IN the centre are embossed figures of corn measurers and the arms of Amsterdam, the whole decorated in characteristic Lutma manner. Attached are pendants decorated with Lutma molluscs and inscribed: '*CORENMETERS* and *GILDT*, 1633'.
These shields were deposited on the coffins at funerals of masters of the guild.

H. 14¾ in.

Marks: Amsterdam; *B* (1633); and a heart, for Johannes Lutma.

Lit.: A. Pit, *Cat. Goud en Zilver in Ned. Mus. Rijksmuseum*, No. 207.

LARGE EWER AND BASIN (874)

Lent by DR. POPTA'S GASTHUIS AT MARSSUM. (On loan at the Friesch Museum, Leeuwarden.)

THE richly-fashioned vase-shaped ewer is decorated in relief with Neptune, Juno, and other classical subjects, separated by Dutch grotesques. On the neck are river gods, shells, and grotesques, all in relief. On the foot are the symbols of the four Elements in panels, in relief.
The rim of the large basin is divided into eight panels of classical subjects, separated by Dutch grotesques, while the four divisions in the depression are decorated in relief with compositions after Hendrik Goltzius.

H. of the ewer, 15⅜ in.; D. of the basin, 24 in.

Marks: Leeuwarden; *V* (1671); and a cup.

Lit.: Mr. P. C. J. A. Boeles, *Cat. Friesch Mus. Leeuwarden*, p. 14, and *Het werk der Leeuwarder Zilversm. in de 17-de eeuw, Oude Kunst*, vi, p. 98; N. Ottema, *Friesch Zilver*, p. 79; C. J. A. Begeer, *Ned. Edelsmeedkunst*, pls. 63–5.

EWER AND BASIN (875)

PLATE CXVIII

Lent by the MUNICIPALITY OF AMSTERDAM. (On loan at the Rijksmuseum.)

THE large plain basin is slightly octofoil; the wide rim is engraved with four cartouches of arms and their bearers' names, in characteristic Lutma manner. In the raised centre are the engraved arms of Amsterdam.
The plain ewer is also slightly octofoil, and is engraved with similar cartouches of arms and the date 1655; the handle is a large scrolled dolphin; the spout has a Lutma grotesque; the octofoil foot has a collar of leaves.

D. of basin, 24 in.; H. of ewer, 10½ in.

Marks: Amsterdam; *C* (1655); and a heart in a shield, for Johannes Lutma.

875

Made for the banquet given in commemoration of the opening of the Town Hall, Amsterdam, 1655.

Lit.: A. Pit, *Goud en Zilver in het Ned. Mus.* (Rijksmus.), p. 42, pls. xxxiii, xxxiv; C. J. A. Begeer, *Ned. Edelsmeedkunst*, p. 24, pls. lvi–viii; E. Alfred Jones, *Old Silver of Europe and America*, pl. lxii.

PAIR OF CANDLESTICKS (876)

Lent by DR. POPTA'S GASTHUIS AT MARSSUM. (On loan at the Friesch Museum, Leeuwarden.)

THE twisted stem and nozzle are decorated with flowers in slight relief; it rests on a flattened knop, richly chased with hunting and sporting scenes. The large circular base is enriched with classical subjects and foliage in relief, and rests on three scrolled grotesque feet.

H. 12 in.

Marks: Leeuwarden; *T* (1670); and a swan, for the maker, Claes Mensma (master in 1669).

Lit.: N. Ottema, *Friesch Zilver*, p. 87; Mr. P. C. J. A. Boeles, *Cat. Friesch Mus. Leeuwarden*, No. 102–3, and *Het werk der Leeuwarder Zilversm. in de 17-de eeuw*, *Oude Kunst*, vi, p. 98; C. J. A. Begeer, *Ned. Edelsmeedkunst*, p. 12, pl. xxxvii; E. Alfred Jones, *Old Silver of Europe and America*, pl. lxvii.

TWO SHIELDS OF THE SHOEMAKERS' GUILD OF AMSTERDAM (part of a set of four) (877)

Lent by the MUNICIPALITY OF AMSTERDAM. (On loan at the Rijksmuseum.)

IN the centre are embossed symbols of the craft, with the date 1643, above which are the arms of Amsterdam and below a cherub's head, the borders being formed of Lutma-like molluscs.

Size, 12 × $9\frac{3}{4}$ in.

Marks: Amsterdam and the date-letter *M* (1643), attributed to J. Lutma.

Lit.: A. Pit, *Cat. Goud en Zilver in Ned. Mus.* (Rijksmus.), No. 206.

FLAGON, SILVER-GILT (878)

Lent by CORPUS CHRISTI COLLEGE, CAMBRIDGE.

THE cylindrical body is plain, the spreading foot being chased in relief with acanthus leaves; on the back of the scrolled handle is a beading. Engraved in front are the arms of William, Prince of Orange (afterwards William III of England) impaling those of Princess Mary of England.

H. 9½ in.

Marks: The Hague; a lion rampant, crowned; and *D*.

Date: c. 1675.

The flagon was a gift to Corpus Christi College, Cambridge, by Dr. William Stanley, Master of the College, 1693–8, who had been chaplain to the Princess of Orange in 1685.

Lit.: E. Alfred Jones, *The Old Plate of the Cambridge Colleges*, pl. lx.

KNIFE (879)

Lent by DR. B. SLINGENBERG.

THE handle is formed of a group representing Charity.

L. 15 in.

Marks: illegible.

Date: late seventeenth century.

SMALL OVAL DISH (880)

Lent by the RIJKSMUSEUM, AMSTERDAM.

EMBOSSED and chased with molluscs in characteristic Lutma manner; on the widest part of the rim is a grotesque animal.

L. 8 in.

Marks: Amsterdam, and *K* (1641). Signed: *J. Lutma f.*

(A similar dish is shown in Rembrandt's etching of the portrait of Lutma; *see* No. 784.)

Lit.: F. Schmidt-Degener, *Verslag Rijksmus.*, 1925, p. 15.

TROWEL (881)

Lent by the ROYAL ARCHÆOLOGICAL SOCIETY, AMSTERDAM. (On loan at the Rijksmuseum.)

THE handle is chased with Lutma grotesques and the trowel is engraved with a cartouche. Inscription: *Met deesen truffel heeft Jacob de Graeff oudt VI jaren den eersten steen van 't Amsterdams Stad-huys geleght op den XXVIII Octob. int jaer MDCXLVIII.* [Jacob de Graeff, aged six, laid the first stone of the Amsterdam Town Hall on October 28, 1648.] On the back is an engraving of four masons.

L. 10¾ in.

Mark: *L.*

Attributed to Johannes Lutma, 1648.

PAIR OF LARGE CANDLESTICKS (882)

Lent by M. ONNES VAN NIJENRODE.

THE twisted stems are chased with flowers in low relief; the large knop and nozzle similarly decorated. Embossed on the large circular base are three amorini and flowers.

H. 12 in.; D. of the base, $8\frac{3}{4}$ in.

Marks: Utrecht; *X* (1622); and a monogram *T. V. L.*, for Tymen van Leeuwen.

LECTERN (883)

Lent by the OLD CATHOLIC CATHEDRAL OF ST. GERTRUDE, UTRECHT.

IN the form of an eagle, the front pierced and embossed with symbols of St. Mark and St. Luke, a large cherub's head and acanthus foliage; two plain foliated feet.

H. 17 in.; W. $18\frac{3}{4}$ in.

Marks: Utrecht, and *V* (1731). Maker, Nicolaes Verhaer.

CIRCULAR DISH (884)

Lent by the RIJKSMUSEUM, AMSTERDAM.

IN the centre is a chased relief of Apollo, Midas and Pan, within a circular and scrolled band.

D. $7\frac{3}{4}$ in.

Marks: Leeuwarden; *A* (1632); and the monogram of *H C*, for Hans Christiaans.

Lit.: A. Pit, *Goud en Zilver in het. Ned. Mus.* (Rijksmus.), p. 26; N. Ottema, *Friesch Zilver*, p. 74.

SMALL BOX (KNOTTEDOOS) (885)

Lent by A. O. VAN KERKWIJK.

CIRCULAR, with five ball feet. Embossed on the side are children, dancing and playing; on the cover are a bridal couple, with marriage symbols, in low relief; the borders are beaded. Inscription: *Godt door sijn Wet, Heeft in-geset Het Soete paren, Op Canas Feest, Is hij geweest. In 't Echtsvergaren* 1635.

H. 2 in.; D. $2\frac{3}{8}$ in.

No marks.

Date: c. 1635.

(These little caskets contained coins and rings of Frisian brides.)

Lit.: *Cat. Exh. in Kunstzaal Kleykamp in aid of the 'Steun Comité'*, 1914, Ill.

PAIR OF SMALL EWERS FOR WINE AND WATER (886)

Lent by the OLD CATHOLIC CATHEDRAL OF ST. GERTRUDE, UTRECHT.

THE body is decorated with two panels of Biblical subjects, in relief, the borders having Dutch grotesques; the lower part and the edge of the foot are enriched with palmettes. The cover and stem are decorated with vines, and the other with dolphins in water; single scrolled handle and spout and moulded finials. The thumbpiece of one is A (*Aqua*); that of the other V (*Vinum*) is missing.

H. 6 in.

Marks: illegible.

Date: seventeenth century.

OVAL DISH (887)

Lent by the OLD CATHOLIC CHURCH OF SS. LAURENTIUS AND MARIA MAGDALENE, ROTTERDAM.

THE wide rim is decorated with four medallions of Christ and Saints in relief, separated by embossed flowers. Engraved in the centre is a monogram and a coronet, within palm branches.

Size, $16\frac{1}{2} \times 13$ in.

Marks: Rotterdam; *b* (1688); and a trefoil with two fleurs-de-lis and a sprig, possibly for Sacharias de Vignon.

CIRCULAR DISH (888)

Lent by DR. POPTA'S GASTHUIS AT MARSSUM. (On loan at the Friesch Museum, Leeuwarden.)

IN the centre is a chased relief of Marsyas and Apollo, within a circular and scrolled band.

D. $7\frac{3}{4}$ in.

Marks: Leeuwarden; *A* (1632); and a monogram of *H. C.*, for Hans Christiaans.

Lit.: N. Ottema, *Friesch Zilver*, p. 74; *Cat. Exh. Fr. Silver, Leeuwarden*, 1927.

OVAL BOX (889)

Lent by the RIJKSMUSEUM, AMSTERDAM.

CHASED with foliated scrolls and flowers in relief.

L. $6\frac{1}{4}$ in.; W. $4\frac{1}{4}$ in.; H. $2\frac{1}{2}$ in.

Marks: Rotterdam; *P*; and a cock.

Date: second half of the seventeenth century.

Lit.: A. Pit, *Cat. Goud en Zilver in Ned. Mus.* (Rijksmus.), No. 211.

SET OF FOUR SCONCES (890)

Lent by M. ONNES VAN NIJENRODE.

OF a scrolled form, enriched with acanthus foliage; the back plate is multifoil and decorated with the same foliage, as is the octofoil candle-socket.

L. 17¼ in.

Marks: Utrecht; *D*; and the mark of the maker, Nicolaes Verhaer, c. 1685.

BRANDY BOWL (891)

Lent by N. OTTEMA.

OVAL, embossed with eight plain panels, on a fluted foot; the two moulded handles are formed of a foliated knot.

H. 2¾ in.

Marks: Friesland; Leeuwarden; *K* (1704); and a fleur-de-lis, for Johannes van der Lely.

Lit.: *Cat. Exhib. Frisian Silver, Leeuwarden*, 1927, No. 359.

BRANDY BOWL (892)

Lent by N. OTTEMA.

OVAL, embossed and chased with acanthus foliage on a foot embossed with flowers. The two handles are decorated with cherubs and flowers, embossed and pierced.

H. 2½ in.

Marks: Friesland; Leeuwarden; *H* (1723); and a flower between the initials *I I*, for Jacobus Jongsma.

Lit.: *Cat. Exhib. Frisian Silver, Leeuwarden*, 1927, No. 368; N. Ottema, *Friesch Zilver*, p. 88, Ill.

NEST OF BEAKERS (893)

Lent by GONVILLE AND CAIUS COLLEGE, CAMBRIDGE.

THEY form a nest of four and fit into the large beaker with a cover, which is inscribed: *Ralph Lord Hopton's Little Kitchin of Silver Plate*. Lord Hopton's arms are engraved upon the large beaker. The donor was Dr. Richard Watson, chaplain to that nobleman and distinguished royalist.

H. 4⅝ in.

Marks on three: The Hague; and *T* (1649). The mark on the large beaker is a monogram.

Lit.: E. Alfred Jones, *The Old Plate of the Cambridge Colleges*, pl. xxxiii.

LITTLE WEDDING CASKET (KNOTTEDOOS) (894)

Lent by N. OTTEMA.

Of rectangular form with an arched cover. Engraved on the body with symbols of the five senses in oval cartouches; the cover is engraved with Renaissance ornament, and an oval medallion of Susannah and the Elders, after J. T. de Brij.

H. 2½ in.; L. 3½ in.; W. 2 in.

Mark: a square with a mark resembling the letter *X*, the mark of a goldsmith of Bolsward, seventeenth century.

(These little caskets contained coins and rings of Frisian brides.)

Lit.: *Cat. Exhib. Frisian Silver, Leeuwarden*, 1927, No. 285; N. Ottema, *Friesch Zilver*, p. 90, and Ill.

SET OF THREE LARGE VASES (895)

Lent by the DUKE OF PORTLAND.

The bodies are decorated with flying Cupids carrying vines and fruit and large acanthus leaves in repoussé on a matted ground; fruit finials.

H. of large vase, 17 in.; of small pair, 14½ in.

Marks (on large vase only): The Hague; Holland; *E*, crowned (1679); and an anchor, for Midaes Loockemans.

The bottoms of the other two vases, doubtless bearing the marks, have been removed.

Lit.: J. Starkie Gardner, *Charles II Silver at Welbeck*; *Burlington Magazine*, 1905, vol. vii, p. 33, No. 1.

WEDDING CASKET (KNOTTEDOOS) (896)

Lent by F. SMULDERS.

The chest-like casket is engraved with floriated designs and birds, and stands on four claw feet.

H. 4⅜ in.; L. 4⅞ in.; W. 2¾ in.

Marks: Holland; Hoorn; and a maker's mark, *C N*.

Date: eighteenth century.

CHALICE (897)

Lent by the OLD CATHOLIC CHURCH, THE HAGUE.

The lower part of the plain bowl is decorated with acanthus leaves in relief; it has a baluster stem on a circular foot, the edge of which is decorated with vines in relief.

H. $5\frac{5}{8}$ in.

Marks: Haarlem; lion rampant; small black-letter *r* (1703); and a bird in an oval punch, probably for Gerrit de Sanger, Jr.

BRANDY BOWL (898)

Lent by W. J. R. DREESMANN.

OCTAGONAL, engraved with symbols of the Virtues in oval panels, with borders of foliage, masks, and festoons in characteristic Dutch manner. Engraved in one panel are shields with the initials *H. G.* and *J. T.*; the foot is decorated in relief with cherubs' heads and fruit; the two handles are pierced and scrolled.

H. $3\frac{1}{2}$ in.

Marks: Sneek; *I* (1724); Friesland; and *F E.*, for Feddo Ydes Edoma or Edema.

BRANDY BOWL (899)

Lent by N. OTTEMA.

THE plain and chased oval body is engraved with a coat-of-arms and the initials *G. M. F.* and *A. M. B.*; the foot is chased with foliage; the two handles are formed of a basket and a child.

H. 3 in.

Marks: Sneek; *V.*; and *H. T.*

Date: late seventeenth century.

Lit.: *Cat. Exhib. Frisian Silver, Leeuwarden*, 1927, No. 352.

TEAPOT (SILVER GILT) (900)

Lent by F. RATTIGAN.

THE body has a fluted band between two bands of chased foliage. The spout terminates in a dragon's head. The scrolled handle is enriched with a beaded border. The domed cover is decorated with a fluted band and foliage.

H. $5\frac{1}{2}$ in.

Marks: Haarlem; Holland; *Q* (1726); and a fish under *P. D.*

LARGE BEAKER (901)

Lent by A. O. VAN KERKWIJK.

THE upper part is elaborately engraved with a figure of Christ, flowers, foliage, birds, and fruit, and the lower part with representations of the following figures, with their respective inscriptions: A Pope: *Ghi Sult bidden* (Thou shalt pray); an Emperor: *Ghi*

Sult striden (Thou shalt fight); and a Peasant: *Ghi Sult arbeiden* (Thou shalt work). Inscription on the rim: *Ick Roelof van Sonsbeeck vit olden Geslaghte nadat ik te Romen de Povs voeten gekuscht en te Weenen den Kaiser gegroet had heb deezen Beker laten maken* 1606. [I, Roelof van Sonsbeeck from an old family had this made in 1606 after having kissed the Pope's foot at Rome and greeted the Emperor at Vienna.] Applied to the base are cut acanthus leaves.

H. 8½ in.

Marks: Zwolle; *C.* or *P.*; and a maker's mark with the letter *E.*

Lit.: A. O. van Kerkwijk, Een Merkwaardige Beker, *Bijdrage Overijsselsch Regt en Geschiedenis*, 1911.

A PAIR OF SALTS (902)

Lent by N. OTTEMA.

CIRCULAR, the borders decorated in relief.

H. 3 in.

Marks: Friesland; Leeuwarden; *I* (1724); and crowned fleur-de-lis, for Johannes van der Lely.

Lit.: *Cat. Exhib. Frisian Silver, Leeuwarden*, 1927, No. 910; N. Ottema, *Friesch Zilver*, p. 83, and Ill.

FOUR APOSTLE SPOONS (903)

Lent by W. J. R. DREESMANN.

THE bowls are nearly circular; the upper part of the handles is twisted; the lower part is enriched with a female figure standing on a cherub.

L. 7⅞ in.

Marks: Enkhuizen; *E*; and *M I.*

Date: seventeenth century (before 1663).

TALL BOTTLE (one of a pair) (904)

Lent by the DUKE OF PORTLAND.

DECORATED with Cupids on festoons of fruit and acanthus leaves in repoussé on a matted ground.

H. 13½ in.

Marks: The Hague; Holland; *E*, crowned (1679); and an anchor, for Midaes Loockemans.

Lit.: J. Starkie Gardner, *Charles II Silver at Welbeck*; *Burlington Magazine*, p. 37, pl. iii.

LARGE BEAKER (905)

Lent by M. ONNES VAN NIJENRODE.

ENGRAVED with an interlacing strap-band, enclosing flowers and fruit. Depending from the band are three large sprays of flowers and fruit. Below are three pairs of figures dancing, all engraved.

Inscription under the foot: *MDLX. P. de S^t^ Aldegonde in Memor. Rev. Etrecord. D.D. et Vot. Lib. Solvit. H. Pat. Fratri. Cariss. P. de Sells. Norg. Fil. et. Conivgi dil. MARNIX.*

H. 7 in.

Marks: none.

Date: early seventeenth century.

TOBACCO BOX (906)

Lent by SIR CECIL HARCOURT SMITH.

OCTAGONAL, resting on four scrolled feet. Four sides decorated with Marot ornaments, the other four rounded. The high cover terminates in a knob and has similar decorations with tassels.

H. $6\frac{1}{2}$ in.

Marks: Dordrecht; Holland; N; and *H. G.*, probably for Hendrik Giltay.

Date: early eighteenth century.

TWO SCONCES (907)

Lent by M. ONNES VAN NIJENRODE.

OF scrolled form, enriched with acanthus foliage; the back plate is multifoil and decorated with the same foliage, as is the octofoil candle-socket.

L. $17\frac{1}{4}$ in.

Marks: Utrecht; *D*; and the mark of the maker, Nicolaas Verhaer, c. 1685.

INCENSE BURNER (908)

Lent by the DUKE OF PORTLAND.

VASE-SHAPED, pierced and chased with flowers and acanthus leaves; it stands on three grotesque animals with claw and ball feet.

H. 14 in.

Marks: The Hague; Holland; *D* crowned (1678); and an anchor, for Midaes Loockemans,

Lit.: J. Starkie Gardner, *Charles II Silver at Welbeck*; *Burlington Magazine*, 1905, vol. vii, p. 39, No. 5.

LARGE DRINKING-HORN OF ST. GEORGE'S GUILD, AMSTERDAM (909)

Lent by the MUNICIPALITY OF AMSTERDAM. (On loan at the Rijksmuseum.)

THE silver horn is supported by a large dragon lying on its back on a pedestal of architectural form, with an oval base, which is richly decorated with armour and other motives in relief, in Renaissance style; it is surmounted by a fine figure of St. George, with a kneeling female figure in supplication before him. The lip mount is decorated with masks and scrolls in relief. Inside the pedestal is a fence enclosing the Dutch lion.

H. 18 in.

Marks: Amsterdam; *Y* (1566); and an unknown maker's mark, an anvil.

(Represented in Corporation pictures by B. van der Helst.)

Lit.: A. Pit, *Goud en Zilver in Ned. Mus.* (Rijksmus.), Ill., pl. xii, p. 22; C. J. A. Begeer, *Ned. Edelsmeedkunst*, p. 3, Ill., No. 7; E. Alfred Jones, *Old Silver of Europe and America*, pl. lxi.

SANCTUARY LAMP (910)

Lent by the OLD CATHOLIC CHURCH, CULEMBORG.

THE body is pierced with cherubs, alternating with foliated medallions engraved with the Holy Family, St. Barbara, and St. Anthony; the lower part engraved with sacred subjects. Inscription: *Saxaverus, S. Johannes, S. Aldegunda, S. Appolonia.* The chains are affixed to dolphin-shaped ornaments.

Marks: Utrecht; *B* (1665); and *W L* in a monogram, for Willem van Leusden.

PAIR OF TALL ALTAR CANDLESTICKS (911)

Lent by the OLD CATHOLIC CATHEDRAL OF ST. GERTRUDE, UTRECHT.

THE triangular base, standing on three claw feet, is enriched with the Virgin and Child and two Saints, and foliage. The decoration consists of cherubs' heads, fruit, and acanthus foliage.

H. exclusive of pricket, 22½ in.

Marks: none.

Date: second half of the seventeenth century.

BEAKER (912)

Lent by M. ONNES VAN NIJENRODE.

ENGRAVED with three cartouches of the Creation of Adam, the Creation of Eve, and Adam and Eve, with elaborate borders of winged terminal figures and pendant ornaments, separated by festoons of fruit. Engraved below are figures of the three Magi.

Encircling the body is a thick band of cut bits of silver, below which a hunting scene is engraved. The foot is enriched with cherubs' heads and Renaissance ornaments in relief.

H. $7\frac{1}{2}$ in.

Marks: Groningen; $\overset{3}{\text{S}}$ (1673); *A. H.* in monogram, for Arent Hammingh; and a dolphin (modern).

SMALL NOTE-BOOK (913)

Lent by the ROYAL ARCHÆOLOGICAL SOCIETY, AMSTERDAM. (On loan at the Rijksmuseum.)

THE silver covers are pierced and engraved with foliated scrolls, animals, birds, and figures blowing trumpets. Inside is a mirror and an engraved scene of Daniel in the lion's den.

No marks.

Date: first half of the seventeenth century.

DISH (914)

Lent by E. HELDRING.

ON the broad rim are four sunk medallions, embossed with children playing, separated by grotesques and plain shields. In the plain centre are the engraved initials *A. V. O.* within palm leaves.

D. $15\frac{1}{2}$ in.

Marks: Delft; *L* (probably 1663); and a twig with the initials *P L*, for the maker, Philippus Luyda.

A TRIPOD PEDESTAL (915)

Lent by MISS E. GURNEY. (On loan at the Victoria and Albert Museum.)

FORMED by three female winged tritons, one with only one wing. The triangular top is enriched with an embossed drapery with fringe.

H. 3 in.

No marks. In Adam van Vianen's style.

Date: seventeenth century.

COMMUNION BEAKER (916)

Lent by W. J. R. DREESMANN.

THE lip is engraved with an interlacing strap-band of flowers, from which depend clusters of fruit and sprays of flowers. The body is engraved with the Last Supper in

a panel. Inscription: *De Beecker der Dankbaerheit vereert bij Aryaentie Dirckx Kerckhove*, 1655. (The cup of gratitude.)

Marks: Leiden; *M*; and *B I*.

Date: c. 1655.

SMALL NOTE-BOOK (917)

Lent by M. ONNES VAN NIJENRODE.

THE silver cover on one side is pierced and engraved with a male and female figure and foliated scrolls; on the other side are a hunter and animals and similar pierced decoration; at the back are pierced foliated scrolls.

Size, $3\frac{5}{8} \times 2\frac{1}{4}$ in.

No marks.

Date: first half of the seventeenth century.

WINDMILL CUP (918)

Lent by F. SMULDERS.

ENGRAVED on the cup are conventional floral designs, birds and coats-of-arms; the base of the cup is fluted; the fluted ball stem is separated from the windmill by three scrolls.

H. $9\frac{1}{4}$ in.

Marks: Dordrecht; *D*; and *M K* conjoined, with a rose below.

Date: first half of the seventeenth century.

TAZZA (919)

Lent by MRS. LEOPOLD DE ROTHSCHILD.

IN the centre is a plain depression engraved with arms and an inscription: IAN VAN DER STRATE & IACOMIINTJE VAN WEEMAER, *Echtelick ver saemt binnen* Delft *den* 18 *Mey* 1642. The wide rim has a scalloped edge and is boldly embossed with six scenes, separated by trees, representing a seated pedlar with his pack; three men playing cards; a goatherd with his flock; a drinking scene; a woman with a goat and a figure drinking; and a woman with poultry and two men. It stands on a truncated foot with gadrooned edge.

D. 15 in.; H. $3\frac{1}{2}$ in.

Marks: Delft; *L* (1667); a lion rampant; and a male bust, with two rosettes above.

Illustrated in E. Alfred Jones' *Catalogue of the Collection of Leopold de Rothschild, Esq.*, pl. xxxiii.

PAIR OF SCONCES (919 a)

Lent by SIR THOMAS NEAVE, Bart.

THE back is in the form of a shield with a classical composition in relief, framed by embossed and pierced grotesque ornaments. It is surmounted by a smaller relief, grotesque figures, and two wings supporting shields of engraved arms. The small candle bracket is formed of acanthus scrolls, and supports the candle-socket of chased foliage.

Inscription: *A. D. Viane Fe Anno* 1622.

H. 23½ in.; W. 12 in.

LARGE ROSE-WATER BASIN AND EWER (920)

Lent by the RIJKSMUSEUM, AMSTERDAM.

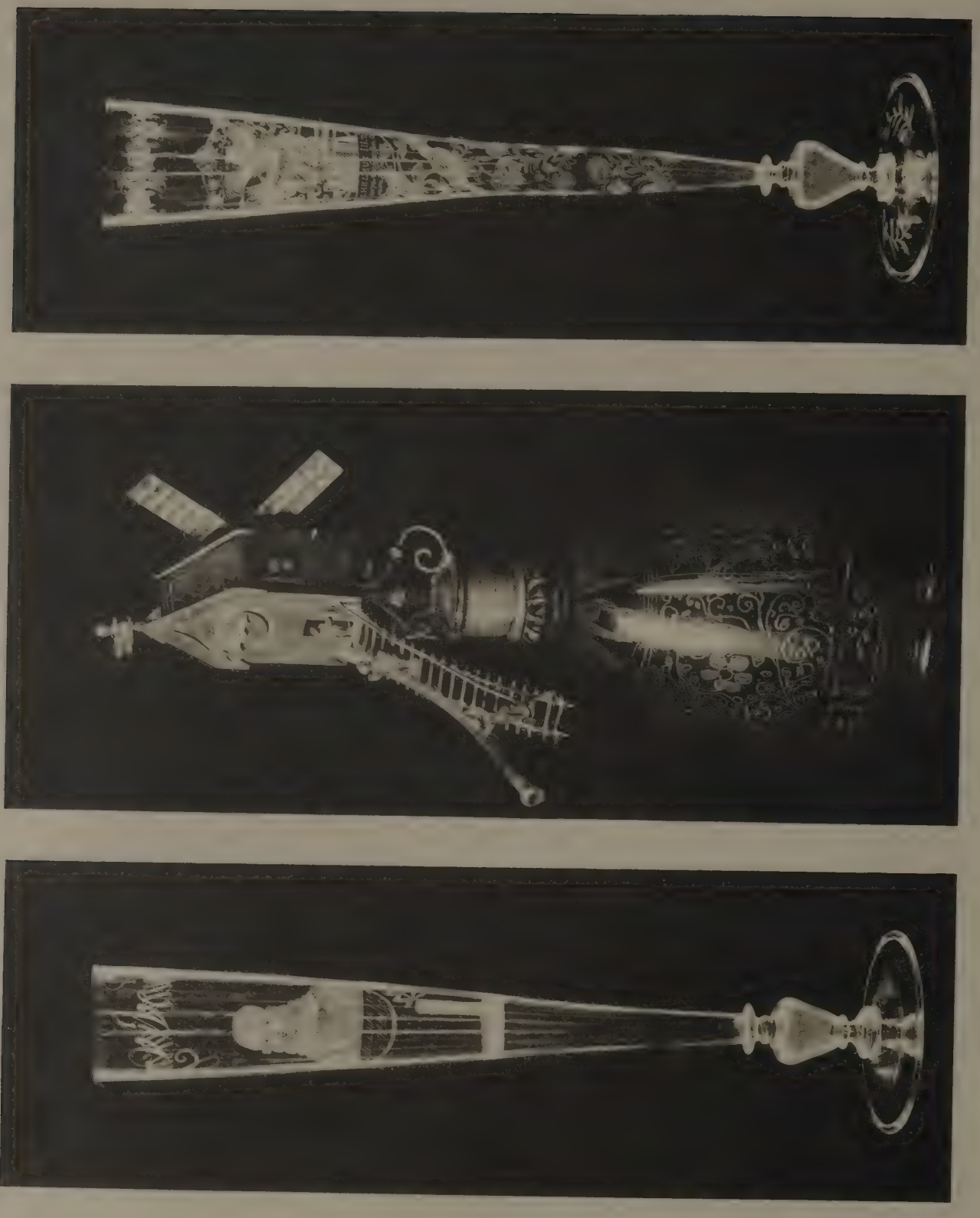
THE hexagonal basin is richly embossed and chased with marine deities; on the rim are six panels of young tritons riding sea monsters, with borders of dolphin and molluscs, in characteristic Lutma manner. Engraved in the centre are the arms of Admiral Cornelis Tromp, surrounded by shells.

The ornate ewer is decorated in relief with Venus in a chariot drawn by sea horses, followed by sea deities. On the neck and foot are faces of sea monsters, in Lutma's characteristic style; the handle is a large dolphin.

D. of the basin, 29¼ in.; H. of the ewer, 20 in.

Marks: Amsterdam; *Q* (1647); and a heart in a shield, for Johannes Lutma.

Lit.: A. Pit, *Goud en Zilver in Ned. Mus.* (Rijksmus.), p. 41, pl. xxxii; Jhr. B. W. F. van Riemsdijk, *Verslagen Rijks Verzamelingen v. Gesch. en Kunst*, 1895, p. 36; C. J. A. Begeer, *Ned. Edelsmeedk.*, pl. liii–v; E. Alfred Jones, *Old Silver of Europe and America*, pl. lxii, Nos. 3, 4.



B

P

C

GLASS (921)

Lent by WILFRED BUCKLEY, ESQ., C.B.E.

In Lecture Room.

A GOBLET (A)

ON the bowl a continuous scene is engraved with a diamond. On one side is a crowned woman being led by a Cupid, above whom is an inscription '*De liefde siet geen leidt*' (Love sees no grief), and on the other are two Cupids, trying vainly to strike fire on a steel and tinder, at whose feet lie a number of broken arrows and a broken bow, above whom is inscribed '*Ic ver gheefs*' (I, in vain). The stem is composed chiefly of a single delicate hollow knop. The plain foot is $3\frac{7}{8}$ in. diam.

H. $6\frac{3}{4}$ in., with a cylindrical bowl $3\frac{1}{2}$ in. diam. and $3\frac{3}{8}$ in. deep.

Date: c. 1655.

A 'FLUTE' GLASS (B)

PLATE CXIX

THE slender flute-shaped bowl is very finely decorated in diamond point, on one side with a portrait of William III, Prince of Orange, with the inscription '*Wilhelmus III. D.G. Princeps Aransionensium, Comitem Nassauie, etc.*' in a medallion; on the other side with the escutcheon of the Prince. At the top of the bowl is an encircling garland. The rest of the bowl is decorated with sprigs of flowers and two birds. Below the bowl is a single short hollow knop. The round foot, decorated with two sprigs, has the edge folded from above.

H. $16\frac{1}{4}$ in.

Date: c. 1675.

A 'FLUTE' GLASS (C)

PLATE CXIX

THE tall flute-shaped bowl is finely decorated with diamond-point engraving. On one side is a portrait of William II, Prince of Orange, and the inscription, '*Wilhelmus Prin d'Orange*' set in a circle. On the opposite side is the trunk of an oak tree with a single branch. Around the top, in large letters, '*Vive le Prince d'Orange*' is inscribed. Below the bowl is one hollow knop, surmounted by a collar. The edge of the flat foot, which is $4\frac{1}{4}$ in. diam., is folded from above.

H. $16\frac{5}{8}$ in.

Date: c. 1645.

A 'FLUTE' GLASS (D)

THE slender flute-shaped bowl is finely engraved in diamond point with the Arms of Utrecht below an encircling garland. The rest of the bowl is decorated with sprigs of flowers, a parrot, and smaller birds. Below the bowl is a single hollow urn-shaped

knop beneath a collar. The round foot is decorated with sprigs, and has the edge folded from above.

H. 15⅜ in.

Date: c. 1675.

A WINE GLASS (E)

THE funnel-shaped bowl, 2⅝ in. high, is above a stem composed of five elongated bulbs with collars between. The foot, 3⅞ in. diam., has a narrow edge folded from above.

H. 8⅞ in.

Date: early seventeenth century.

A WINE GLASS (F)

THE straight-sided bowl is 3¼ in. high, above a collar. The stem is composed of three large hollow bulbs, each above a collar on a short section of solid stem. The foot is 4¼ in. diam., with a narrow edge folded from above.

H. 10¼ in.

Date: early seventeenth century.

A CYLINDRICAL GLASS (G)

PLATE CXX

ON it, engraved with a diamond, are a figure of a man leading a girl, and two dancing male figures below vine branches with leaves and grapes that encircle the glass. Signed '*W. Mooleyser 1685*'.

6½ in. high and 3½ in. diam., upon three small flattened ball feet.

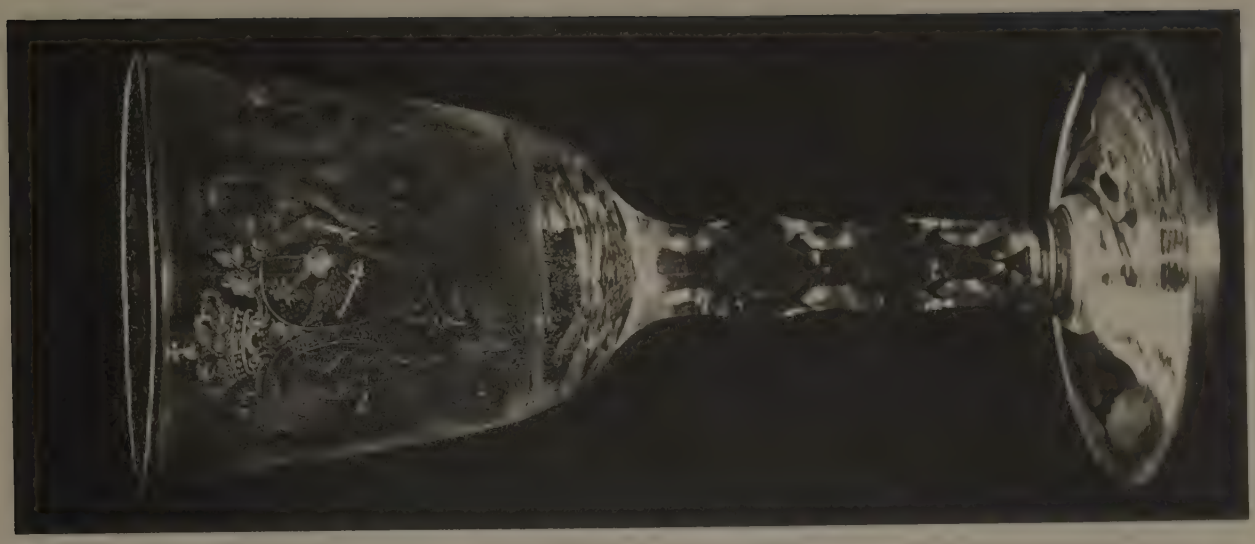
Date: 1685.

A JAR AND COVER (H)

THE lower part of the jar, which stands on three flattened ball feet, is moulded and pinched; the upper part is decorated with flowers and peacocks in diamond point. The cover has a number of raised ribs that terminate in projecting points, below each of which is a second point. Between the ribs are engraved sprigs. The cover is surmounted by a finial.

The jar is 3½ in. high, or 6⅝ in. to the top of the cover.

Date: second half seventeenth century.



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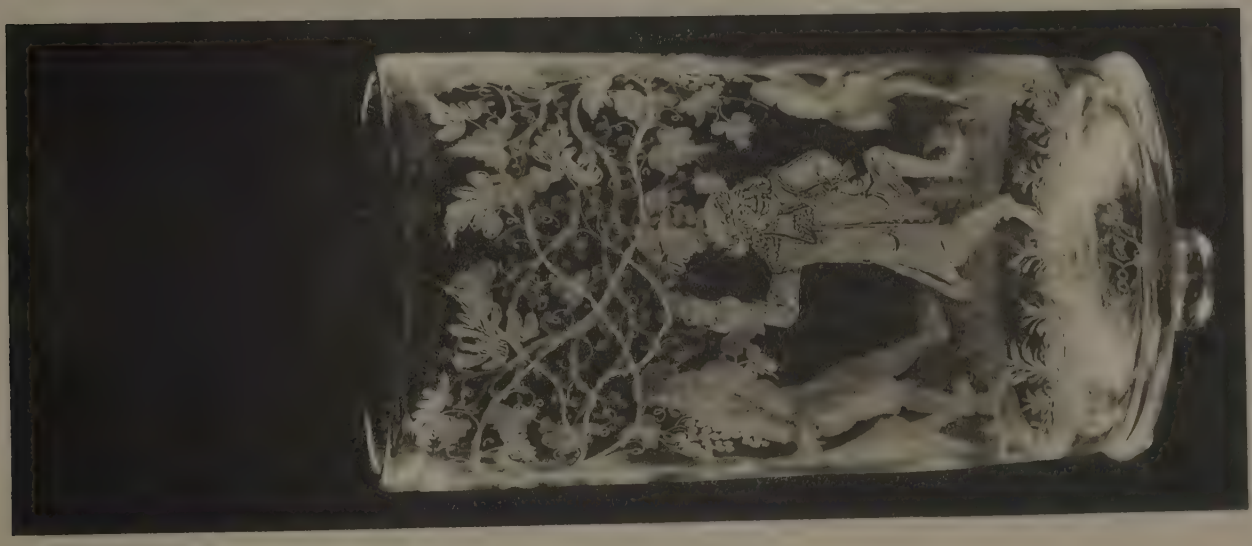
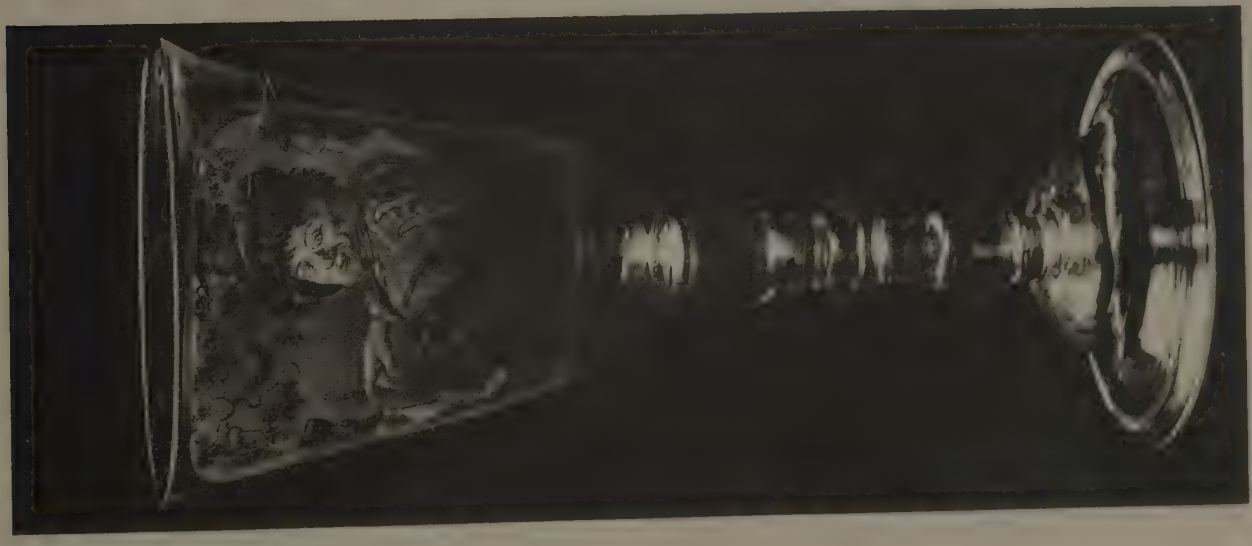


G



R

A GOBLET (I)

THE straight-sided bowl, 4 in. high, is above a collar. The stem is composed of three flattened hollow urn-shaped knops, each above a collar and a short solid section. The plain foot is 4 in. diam.

H. 11 in.

A GOBLET OR 'FLUGEL' GLASS (J)

ON the straight-sided bowl, 3⅝ in. high, finely engraved with the diamond, are the escutcheons of William III, Prince of Orange (King of England, 1689–1702), and those of four Netherlandish Provinces above an orange tree, and the date 1673 below that of the Prince. The cover, upon which are raised ribs ending in projections, is surmounted by a complicated finial with a hollow knop and trailed wing-like projections. The tall stem is composed of a tortuous strand of twisted clear and opaque white glass, at the edges of which are impressed projections of clear glass. The edge of the round foot, which is 4⅜ in. diam., is folded from above.

H. 15½ in. to the top of the cover.

Date: 1673.

A GOBLET (K)

THE straight-sided bowl is engraved in diamond point, on one side with the figure of a rampant lion, within a ring fence, that holds a sword in his right hand and seven arrows in the left hand. On the other side is a female figure holding in her right hand a staff on which is a cap, and in the other a spray of palm. Between the figures are sprays of flowers and birds. The bowl rests on a single hollow knop between two collars above a short stem. The foot is engraved with sprays of flowers, and has the edge folded from above.

H. 7½ in.

Date: latter quarter seventeenth century.

A GOBLET (L)

THE straight-sided bowl is decorated with diamond-point engraving. On one side are the armorial bearings of King William III of England, with those borne by him as Prince of Orange in an escutcheon of pretence. On the other side are the words '*God bless the Kingh*'. Beneath the bowl is a single hollow knop between two collars. The foot is engraved with four conventional flowers and leaves, and has the edge folded from above.

H. 8½ in.

Date: late seventeenth century.

A GOBLET OR 'FLUGEL' GLASS (M)

THE straight-sided bowl, 4 in. high, is set upon a flat collar. The stem is chiefly composed of coils of threaded clear, opaque yellow, opaque white, and opaque red glass, with wing-like empressed projections at either side. The plain round foot has the edge folded from above.

H. 11¼ in.

Date: seventeenth century.

A BOTTLE OF BLUE GLASS (N)

THE body is profusely decorated in diamond point with grape-vine and leaves and a peacock; the neck is decorated with sprays of leaves and flowers. The handle is hollow. The top, with collar and chain, is silver-gilt.

H. 9 in.

Date: end of seventeenth century.

A GOBLET (O)

THE straight-sided glass bowl is so mounted in silver that the goblet must stand with the inverted bowl as a base. The centre of the mount is an armillary sphere, containing a die. Above the sphere is a seated figure, supporting a curved arm, which holds a small movable cup. Glass probably English; silver Dutch.

H. 9¼ in.

Date: third quarter eighteenth century.

A MILL-GLASS (P)

PLATE CXIX

THE glass part is an inverted bowl, of leaden tint, 4 in. high, surmounted by a finely fluted knop that shows traces of gilding. The bowl is decorated with diamond-point engraving. Above the rim are the words '*Concorde en vnite*', above which are four panels containing scrolls and leafage. Below the knop are alternate straight and wavy rays. Above the knop is a silver mill with sails and a stairway leading from the door, on which are three small silver figures—a man standing at the top, a figure of Cupid half-way down, and a second man ascending with a sack. A girl leans from the mill window. By blowing through a silver tube the sails and a hand on a clock dial are set in motion. The silver is Dutch and is contemporary with the glass, with the exception of the sails, which may have been made later. The decoration on the glass shows Venetian influence. The glass itself appears to have been made by a Venetian in Venice or elsewhere.

H. 9¼ in.

Date: c. 1570.

A BOTTLE OF GREEN GLASS (Q)

THE form is bulbous, with a tall neck and no handle. The body is decorated in diamond point, with a sentence in Dutch so written as to cover it with scrolls. At the base of the neck is engraved '*Syrach cap: vers 31*'. Engraved under the base is '*Willem van Heemskerk in Leyden 1674. Aet. 61.*'

H. 10¼ in.

Date: 1674.

A GOBLET (R)

PLATE CXX

ON the bell-shaped bowl is stippled with a diamond a portrait of a man holding in his left hand a roemer, to which he points with his right hand; behind him is the bough of a tree. Beneath the picture is the signature '*F. Greenwood fecit 1728*'. Below the baluster stem is a domed foot with the edge folded from above. Glass probably English; engraved in Holland.

H. 8¼ in.

Date: 1728.

A WINE GLASS (S)

THE straight-sided bowl is decorated in diamond-point engraving on one side with the Dutch lion holding a sword in his right hand and seven arrows, emblems of the Seven Provinces, in his left. On the rest of the bowl are the words '*Salus Patriae*', delicate sprigs of flowers, and a flying bird. Beneath the bowl is a collar. On either side of the hollow stem, which is composed of a series of bulbs, is a delicate scroll. The foot is engraved with a wreath of foliage and flowers and has the edge folded from above.

H. 7⅞ in.

Date: c. 1680.

A GOBLET (T)

ON the straight-sided bowl a portrait of a man with his chin resting on his right hand is engraved with a diamond, chiefly in stipple, but with a few lines. On the reverse are the initials of the engraver, '*G. H. H.*' (G. H. Hoolaart). The stem contains opaque white spirals. The round foot is plain. Probably English; engraved in Holland.

H. 7⅜ in.

Date: c. 1775.

A WINE GLASS (u)

THE straight-sided bowl is decorated in very fine stipple diamond point with figures of two Cupids on clouds, one holding a small bunch of flowers, the other a cap on the end of a staff. The stem is cut and faceted with a cut and faceted knop, above a plain round foot. English or Netherlandish. Engraved in Holland.

H. $6\frac{7}{8}$ in.

Date: latter half eighteenth century.

A GOBLET (v)

THE straight-sided bowl is engraved with fine line and stippled diamond point, the subject being a portrait of a man lifting his hat with one hand and holding a roemer in the other, surrounded by a frame terminating at the top in vine leaves and tendrils. On the under-side of the foot is the signature of the engraver, '*J. V. D. Blyk fecit 1776*', in diamond point. The baluster stem has an 'air beaded' knop at the top. The round foot is plain. Probably English; engraved in Holland.

H. $8\frac{1}{4}$ in.

Date: 1776.

A GLASS (w)

THE drawn trumpet-shaped bowl is engraved in diamond point with grotesque figures from the engravings Balli Di Sfessania by Jacques Callot, and is signed '*Frans Greenwood pinxit 19 Jan. 1720*'. The round foot has an edge folded from above. English; engraved in Holland.

The earliest recorded dated example of Greenwood's work, and the only recorded one engraved with lines.

H. $8\frac{1}{4}$ in.

Date: 1720.

A WINE GLASS (x)

ON the straight-sided bowl portrait busts of William V, Prince of Orange, and his wife, Frederica Wilhelmina, are finely engraved, in stipple, with a diamond point. The stem is cut and faceted. English; engraved in Holland by Wolff.

H. $5\frac{3}{8}$ in.

Date: c. 1767.

A 'HOGARTH' GLASS (Y)

WITH a large, waisted, bell-shaped bowl, which is decorated with a portrait of William IV, Prince of Orange, on a catafalque, weeping figures, &c., in fine stipple engraving. Above, in a ribbon, are the words '*Heu pacis occidit auctor*'. At the bottom is the signature of the engraver, '*A. Schouman. Fec=1752*'. Immediately below the bowl, which is 5 in. high, is a single knop with 'air beads', which rests on a plain round foot $4\frac{1}{2}$ in. diameter. Probably English; engraved in Holland.

H. 7 in.

Date: 1752.

A WINE GLASS (Z)

WITH a straight-sided bowl, on a cut and faceted stem with a cut and faceted knop, above a plain round foot. The bowl is decorated with the armorial bearings of William V, Prince of Orange, in fine stipple diamond-point engraving. English or Netherlandish; engraved in Holland.

H. 7 in.

Date: c. 1767.

A GOBLET (AA) PLATE CXX

WITH a straight-sided bowl which is very finely decorated in diamond-point stipple with the arms of William V, Prince of Orange, and those of his wife, Frederica Wilhelmina, supported by two crowned lions amongst rocks and leafage. The faceted stem is on a plain round foot. Probably English; engraved in Holland.

H. $8\frac{3}{8}$ in.

Date: c. 1767.

A PAIR OF 'HOGARTH'-SHAPED CUPS AND COVERS (BB (i, ii))

THE waisted bell-shaped bowls are very finely wheel-engraved. At the top of each there are borders of scrolls, flowers, and birds. On one is depicted a new-born babe above a fine scroll decoration with the following on the reverse: '*Het Welsyn van de Jong Goboorene.*' On the other is a continuous picture showing a young mother in bed, a cradle being rocked by a nurse, and a table set with a pair of glasses similar to this pair. Above the picture is engraved '*Het Welvaaren van de Kraamvrouw*'. The borders of the covers are enriched by a fine design of grape leaves and fruits; the tops are surmounted by pointed knops with 'air tears'. Beneath the bowls are single knops with 'air tears' above plain round feet, $3\frac{1}{2}$ in. diam., on each of which is engraved '*Jacob Sang. inv= et Fec= Amsterdam 1762*'. Probably English; engraved in Holland.

H. $8\frac{1}{2}$ in. to the tops of the covers.

Date: 1762.

A GOBLET (CC)

WITH a straight-sided bowl on a baluster stem with four knops, in one of which are 'air beads', on a plain round foot. The bowl is finely wheel-engraved with the arms of William IV of Orange. Probably English; engraved in Holland.

H. 7¾ in.

Date: c. 1747.

A GOBLET (DD)

WITH a straight-sided bowl on a baluster stem with an 'air beaded' centre section, on a plain round foot. The bowl is finely wheel-engraved with the arms of Anne, daughter of George II, and those of her husband, William IV, Prince of Orange, supported by a female figure seated at the foot of an orange tree, all within a ring fence, the whole surrounded by the arms of the Seven Provinces. Around the top is inscribed '*Hollands Beede is rust an Vreede*'. Probably English; engraved in Holland.

H. 9¾ in.

Date: c. 1747.

A GOBLET (EE)

WITH a straight-sided bowl on a baluster stem, in the upper half of which are two knops in which are 'air beads'; in the lower half is a 'tear'. It has a plain round foot. The bowl is finely wheel-engraved with the arms of Anne, daughter of George II, who married William IV, Prince of Orange. Probably English; engraved in Holland.

H. 8¼ in.

Date: c. 1747.

A GOBLET (FF)

ON the straight-sided bowl, finely wheel-engraved, are an emblem of friendship and three scenes from the story of David and Jonathan. The first represents David and Jonathan making a covenant (Samuel xviii. 3); the second, Saul and Abner seated at a table with Jonathan standing (verse 25); and the third, Jonathan shooting arrows beyond David to apprise the latter of Saul's anger (verse 36). Between and surrounding the scenes are pillars and scrolls. Beneath the scenes is the inscription, '*Quæ amat in praesentia succurrit in egentia*', and above are '*Vivat amacitia*', '*Defendit in absentia*'. Probably English; engraved in Holland.

H. 8¼ in.

Date: c. 1740.

A WINE GLASS (GG)

On the straight-sided bowl the arms of Delft are engraved with a wheel. The baluster stem has two knops, with 'air tears' in the lower. The foot is plain. Probably English; engraved in Holland.

H. 6⅞ in.

Date: c. 1750.

A GOBLET (HH)

On the straight-sided bowl the arms of Briel and the words '*Libertatis primitiae*' are wheel-engraved inside a circle. On the reverse is engraved '*I. Roest*'. The upper part of the baluster stem contains 'air threads'; the knop at the top of the lower part contains elongated 'air beads'. The round foot is plain. Probably English; engraved in Holland.

H. 7⅞ in.

Date: c. 1750.

A GOBLET (II)

With a straight-sided bowl upon which are engraved the arms of The Hague, on a baluster stem with 'air beads' and embryo 'air threads' extending from a knop to the lower portion, above a plain round foot. Probably engraved by Jacob Sang. Probably English; engraved in Holland.

H. 7½ in.

Date: c. 1750.

A WINE GLASS (JJ)

With a straight-sided bowl, finely wheel-engraved on one side with the arms of Rotterdam, on the other with other armorial bearings. Beneath the bowl is a collar above a ribbed and moulded pedestal stem above a domed and moulded foot. Perhaps Liège, perhaps English; engraved in Holland.

H. 7¼ in.

Date: first half eighteenth century.

A GOBLET (KK)

The slightly waisted bell-shaped bowl is very finely wheel-engraved with a continuous scene of ships, small boats, whales, and icebergs below the inscription, '*Van D: Groenlandse en Straat Davise Vissery*'. The baluster stem has 'air threads' in the upper

section, and two 'air beads' in the lower section. The plain foot is round. Probably English; engraved in Holland.

H. $8\frac{3}{8}$ in.

Date: third quarter eighteenth century.

A GOBLET (LL)

With a straight-sided bowl on a baluster stem with 'air beads' in the central knop, on a plain round foot. Upon the bowl is wheel-engraved an allegorical figure-subject with baskets of fruit and scrolls, above which is inscribed, on a ribbon, '*Vrienschap en Liefde*'. Probably engraved by Jacob Sang; engraved in Holland. Probably English.

H. $7\frac{3}{4}$ in.

Date: c. 1760.

A WINE GLASS (MM)

With a straight-sided bowl which is finely wheel-engraved with a scroll decoration surrounding two love-birds on a round perch, above which are the words '*Ons Lang Leeven*'. In the central knop of the baluster stem are 'tear threads'. On the plain round foot is engraved '*J. Sang, inv: et: Fec: 1758*'. Probably English; engraved in Holland.

H. 7 in.

Date: 1758.

A WINE GLASS (NN)

With a straight-sided bowl, on one side of which are wheel-engraved two clasped hands above two entwined hearts on an altar, in a medallion surrounded with scrolls and surmounted by a crown, and on the reverse '*De huwelyks bandt, bindt hart en handt*'. The baluster-shaped stem is cut and faceted. On the hexagonal foot is engraved '*Jacob Sang, inv=et Fec=Amsterdam 1761*'. Probably English; engraved in Holland.

H. $6\frac{7}{8}$ in.

Date: 1761.

A WINE GLASS (OO)

With a straight-sided bowl decorated with a wheel-engraved three-masted ship, on whose stern is the name '*Alarm*'. The baluster stem has two knops, with 'air beads' in the lower. The foot is plain. Probably English; engraved in Holland.

H. $7\frac{1}{8}$ in.

Date: c. 1760.

A WINE GLASS (PP)

WITH a bell-shaped bowl, on which are engraved with the diamond the words '*Studia et Artes*', enclosed by long scrolls flowing from the letter '*S*'. The central portion of the baluster stem contains elongated 'air tears'. On the plain round foot is engraved '*Lokhorst Scrip 1765*'. Probably English; engraved in Holland.

H. $7\frac{3}{4}$ in.

Date: 1765.

A GOBLET (QQ)

WITH a straight-sided bowl, which is decorated with a very finely wheel-engraved view of a naval battle. Towards the top of one side of the bowl is inscribed '*De Stag van Doggersbank* $17\frac{8}{5}81$'. The stem is composed of three knops above and one below a pedestal. The top knop has 'air beads', the second is clear, and the third has opaque white threads which pass spirally to the bottom of the knop below the pedestal. The foot is plain and round. Probably English; engraved in Holland.

H. $8\frac{1}{4}$ in.

Date: c. 1781.

INDEXES

I. Painters in numerical order, according to their numbers in the Exhibition.

II. Draughtsmen, etchers, glassworkers, and silversmiths, in alphabetical order.

III. Owners.

I. INDEX OF PAINTERS IN NUMERICAL ORDER, ACCORDING TO THEIR NUMBERS IN THE EXHIBITION

1 Scorel, Jan van
2 Bosch, Hieronymus
3 Master of the Virgo inter Virgines
4 Geertgen tot Sint Jans, Follower of
5 " " "
6 " " "
7 Master of the Virgo inter Virgines
8 Cornelisz van Oostsanen, Jacob
9 Master of the Virgo inter Virgines
10 Geertgen tot Sint Jans
11 Master of the Virgo inter Virgines
12 Cornelis van Oostsanen, Jacob
13 " " " "
14 Mostaert, Jan
15 Leyden, Attr. to Lucas van
16 Bosch, Hieronymus
17 Scorel, Jan van
18 Leyden, Lucas van
19 Mostaert, Jan
20 Mor van Dashorst, Sir Anthony
21 Scorel, Jan van
22 Heemskerk, Maerten van
23 Scorel, Jan van
24 Mor van Dashorst, Sir Anthony
25 Scorel, Jan van
26 Jacobsz, Dirk
27 Heemskerk, Maerten van
28 Cornelisz van Oostsanen, Jacob
29 Master of Delft
30 Leyden, Lucas van
31 " " "
32 Scorel, Jan van
33 Leyden, Lucas van
34 Scorel, Jan van
35 " "
36 Leyden, Lucas van
37 " " "
38 Cornelisz van Oostsanen, Jacob
39 Scorel, Attr. to Jan van
40 Cornelisz van Oostsanen, Jacob
41 Scorel, Jan van
42 Engelbrechtsz, Cornelis
43 Ketel, Cornelis
44 " "
45 " "
46 Saenredam, Pieter
47 " "
48 Hals, Frans
49 " "
50 Seghers, Hercules
51 Hals, Frans
52 " "
53 " "
54 " "
55 " "
56 " "
57 Saenredam, Pieter
58 Miereveld, Michiel (now attr. to Ravesteyn, Jan Anthonisz van)
59 Goyen, Jan van
60 " " "
61 Hals, Frans
62 Ruysdael, Salomon van
63 Goyen, Jan van
64 Hals, Frans
65 Goyen, Jan van
66 Hals, Frans
67 Ostade, Isack van
68 Avercamp, Hendrik
69 Hals, Frans
70 " "
71 Avercamp, Hendrik
72 Saenredam, Pieter
73 Duyster, William Cornelis
74 Pickenoy, Nicolaes Eliasz
75 " " "
76 Molenaer, Jan Miense
77 Neer, Aert van der
78 Buytewech, Willem Pietersz
79 Hals, Frans
80 " "
81 Avercamp, Hendrik
82 Buytewech, Willem Pietersz
83 Rembrandt van Rijn
84 " "
85 " "
86 " "
87 " "
88 " "
89 " "
90 " "
91 " "
92 " "
93 " "
94 " "
95 Ruisdael, Jacob van
96 Rembrandt van Rijn, Attr. to (now attr. to Victors, Jan)
97 Rembrandt van Rijn
98 " "

99 Rembrandt van Rijn
100 Ruisdael, Jacob van
101 Victors, Attr. to Johannes (now attr. to Fabritius, Barent)
102 Rembrandt van Rijn
103 „ „
104 „ „
105 Hals, Frans
106 Hobbema, Meindert
107 Rembrandt van Rijn
108 „ „
109 Hals, Frans
110 Hobbema, Meindert
111 Rembrandt van Rijn
112 „ „
113 „ „
114 Hals, Frans
115 Rembrandt van Rijn
116 Hals, Frans
117 „ „
118 Rembrandt van Rijn
119 „ „
120 „ „
121 „ „
122 Hals, Frans, and Heussen, Nicolas van
123 „ „ „ „
124 Rembrandt van Rijn
125 „ „
126 „ „
127 „ „
128 „ „
129 „ „
130 „ „
131 Backer, Attr. to Adriaen (now attr. to Maes, Nicolaes)
132 Rembrandt van Rijn
133 „ „
134 Keyser, Thomas de
135 Goyen, Jan van
136 Rembrandt van Rijn
137 Eeckhout, Gerbrandt van den
138 „ „ „
139 Koninck, Philips
140 Rembrandt van Rijn
141 „ „
142 Goyen, Jan van
143 Backer, Jacob Adriaensz
144 Maes, Nicolaes
145 Ruisdael, Jacob van
146 Bol, Ferdinand
147 Rembrandt van Rijn
148 „ „
149 „ „
150 „ „
150 A Hobbema, Attr. to Meindert
151 Goyen, Jan van
152 Rembrandt van Rijn
153 „ „
154 „ „
155 Hobbema, Meindert
156 Backer, Jacob Adriaensz
157 Rembrandt van Rijn
158 Pot, Hendrick Gerritsz
159 Rembrandt van Rijn
160 „ „
161 Bol, Ferdinand
162 Rembrandt van Rijn
163 Koninck, Philips
164 Rembrandt van Rijn
165 Bol, Ferdinand
166 Maes, Nicolaes
167 Rembrandt van Rijn
168 Ruisdael, Jacob van
169 Rembrandt van Rijn
169 A „ „
169 B „ „
170 Lievens, Jan
171 Rembrandt van Rijn
172 „ „
173 Ruysdael, Salomon van
174 Ostade, Adriaen van
175 Beyeren, Abraham van
176 Ruisdael, Jacob van
177 Steen, Jan
178 „ „
179 Hobbema, Meindert
180 Ruysdael, Salomon van
182 Steen, Jan
183 Ruysdael, Salomon van
184 Steen, Jan
185 Ruysdael, Salomon van
186 Steen, Jan
187 Potter, Paulus
188 Steen, Jan
189 Dou, Gerard
190 Ruisdael, Jacob van
191 Steen, Jan
192 „ „
193 Cappelle, Johannes van de
194 Steen, Jan
195 „ „
196 Mieris the Elder, Frans van
197 Goyen, Jan van
198 Steen, Jan
199 „ „
200 Goyen, Jan van
201 Ostade, Adriaen van
202 „ „ „

203 Neer, Aert van der
204 Steen, Jan
205 Goyen, Jan van
206 Steen, Jan
207 Ruisdael, Jacob van
208 Steen, Jan
209 " "
210 " "
211 Hobbema, Meindert
212 Neer, Aert van der
213 Ostade, Adriaen van
214 " " "
215 Beyeren, Abraham van
216 Steen, Jan
217 Ter Borch, Gerard
218 " "
219 Goyen, Jan van
220 Steen, Jan
221 Metsu, Gabriel
222 Ter Borch, Gerard
223 " "
224 Hobbema, Meindert
225 Ruisdael, Jacob van
226 Ter Borch, Gerard
227 Koninck, Philips
228 Ter Borch, Gerard
229 Hobbema, Meindert
230 Goyen, Jan van
231 Ter Borch, Gerard
232 " "
233 Ter Borch, Attr. to Gerard
234 Metsu, Gabriel
235 Ter Borch, Gerard
236 " "
237 Kalff, Willem
238 Ter Borch, Gerard
239 " "
240 Kalff, Willem
241 Steen, Jan
242 Metsu, Gabriel
243 Ter Borch, Gerard
244 Steen, Jan
245 " "
246 Ter Borch, Gerard
247 " "
248 Neer, Aert van der
249 Beyeren, Abraham van
250 Steen, Jan
251 Ruysdael, Salomon van
252 Beyeren, Abraham van
253 Steen, Jan
254 Velde the Younger, Willem van de
255 " " " "
256 Steen, Jan
257 Steen, Jan
258 Cappelle, Johannes van de
259 Maes, Nicolaes
260 Cappelle, Johannes van de
261 Cuyp, Aelbert
262 Cappelle, Johannes van de
263 Maes, Attr. to Nicolaes
264 Cuyp, Aelbert
265 " "
266 Maes, Nicolaes
267 Cuyp, Aelbert
268 " "
269 Gelder, Aert de
270 Cuyp, Aelbert
271 Maes, Nicolaes
272 Cappelle, Johannes van de
273 Maes, Nicolaes
274 Velde, Adriaen van de
275 Gelder, Aert de
276 Cuyp, Aelbert
277 Potter, Paulus
278 Gelder, Aert de
279 Cuyp, Aelbert
280 Maes, Nicolaes
281 " "
282 " "
283 Cuyp, Jacob Gerritsz
284 " " "
285 Gelder, Aert de
286 Kalff, Willem
287 Maes, Nicolaes
288 Gelder, Aert de
289 Cappelle, Johannes van de
290 Cuyp, Jacob Gerritsz
291 Velde the Younger, Willem van de
292 Maes, Nicolaes
293 Cappelle, Johannes van de
294 Heyden, Jan van der
295 Cappelle, Johannes van de
296 " " "
297 Witte, Emanuel de
298 Vermeer, Johannes
299 Kalff, Willem
300 Witte, Emanuel de
301 Metsu, Gabriel
302 Vermeer, Johannes
303 Hooch, Pieter de
304 Vermeer, Johannes
305 " "
306 " "
307 Witte, Emanuel de
308 Hooch, Pieter de
309 " "
310 Vermeer, Johannes

311 Hooch, Pieter de
312 Witte, Emanuel de
313 Vermeer, Johannes
314 „ „
315 Witte, Emanuel de
316 Vermeer, Johannes
317 „ „
318 Witte, Emanuel de
319 Hooch, Pieter de
320 Metsu, Gabriel
321 „ „
322 „ „
323 „ „
324 Hooch, Pieter de
325 Fabritius, Carel
326 Hooch, Attr. to Pieter de
327 „ Pieter de
328 „ „
329 Fabritius, Carel
330 „ Attr. to Carel
331 „ Barent
332 „ Carel
333 Hooch, Pieter de
334 „ „
335 Witte, Emanuel de
336 „ „
337 „ „
338 Levecq, Jacobus
339 Fabritius, Barent
340 „ „
341 Witte, Emanuel de
342 Levecq, Jacobus
343 Fabritius, Barent
344 Hooch, Pieter de
345 Rembrandt van Rijn, Attr. to
346 Hooch, Pieter de
347 Vermeer, Attr. to Johannes
348 Hals, Frans.
349 Maes, Nicolaes
350 Verspronck, Johannes Cornelisz
351 Backer, Jacob Adriaensz
352 Loo, Jacob van
353 Hals, Frans
354 Bol, Ferdinand
355 Tempel, Abraham van den
356 Hals, Frans
357 Beeldemaker, Adriaen Cornelisz
358 Moreelse, Paulus
359 Cuyp, Aelbert
360 Fabritius, Attr. to Barent
361 Verspronck, Johannes Cornelisz
362 Ter Brugghen, Hendrick
363 Honthorst, Gerard
364 Santvoort, Dirk Dircksz
365 Flinck, Govert
366 Bray, Jan de
367 Hals, Frans
368 Verspronck, Johannes Cornelisz
369 Hals, Frans
370 „ „
371 „ „
372 „ „
373 Eeckhout, Gerbrandt van den
374 Steen, Jan
375 Verspronck, Johannes Cornelisz
376 Hals, Frans
377 Helst, Bartholomeus van der
378 Zwaerdecroon, Bernardus
379 Hals, Frans
380 Breitner, George-Hendrik
381 „ „
382 „ „
383 „ „
384 „ „
385 „ „
386 „ „
387 „ „
388 „ „
389 „ „
390 „ „
391 „ „
392 Jongkind, Johan Barthold
393 Poggenbeek, George Jan Hendrik
394 Jongkind, Johan Barthold
395 „ „ „
396 „ „ „
397 Poggenbeek, George Jan Hendrik
398 Gabriel, Paul-Joseph-Constantin
399 Weissenbruch, Jan Hendrik
400 „ „ „
401 Poggenbeek, George Jan Hendrik
402 Gabriel, Paul-Joseph-Constantin
403 Weissenbruch, Jan Hendrik
404 „ „ „
405 „ „ „
406 „ „ „
407 Gabriel, Paul-Joseph-Constantin
408 Weissenbruch, Jan Hendrik
409 „ „ „
410 Maris, Jacobus Hendricus
411 „ „ „
412 „ „ „
413 „ Matthijs
414 Mauve, Anton
415 „ „
416 Maris, Matthijs
417 „ „
418 Mauve, Anton

419 Gabriel, Paul-Joseph-Constantin
420 Maris, Matthijs
421 „ „
422 Mauve, Anton
423 Maris, Matthijs
424 „ Jacobus Hendrik
425 Israels, Jozef
426 Maris, Jacobus Hendricus
427 „ Willem
428 Mauve, Anton
429 Israels, Jozef
430 Neuhuys, Albert
431 Maris, Jacobus Hendricus
432 „ Willem
433 „ Jacobus Hendricus
434 Israels, Jozef
435 „ „
436 „ „
437 Bosboom, Johannes
438 Maris, Jacobus Hendricus
439 „ Willem
440 Mauve, Anton
441 „ „
442 Blommers, Bernardus Johannes
443 Israels, Jozef
444 Maris, Jacobus Hendricus
445 „ „ „
446 Bosboom, Johannes
447 Maris, Jacobus Hendricus
448 Gogh, Vincent van
449 „ „ „
450 Toorop, Johannes Theodorus
451 Gogh, Vincent van
452 „ „ „
453 „ „ „
454 „ „ „
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456 „ „ „
457 „ „ „
458 Toorop, Johannes Theodorus
459 Gogh, Vincent van
460 „ „ „
461 „ „ „
462 „ „ „
463 „ „ „
464 „ „ „
465 Gogh, Vincent van
466 „ „ „
467 „ „ „
468 „ „ „
469 Maris, Jacobus Hendricus
470 Mauve, Anton
471 Maris, Jacobus Hendricus
472 „ „ „
473 Bosboom, Johannes
474 Maris, Willem
475 „ Jacobus Hendricus
476 „ „ „
477 Mauve, Anton
478 Weissenbruch, Jan Hendrik
479 Maris, Jacobus Hendricus
480 „ „ „
481 „ „ „
482 „ „ „
483 Toorop, Johannes Theodorus
484 Bosboom, Johannes
485 Maris, Jacobus Hendricus
486 Bosboom, Johannes
487 Maris, Jacobus Hendricus
488 Weissenbruch, Jan Hendrik
489 Poggenbeek, George-Jan-Hendrik
490 Maris, Jacobus Hendricus
491 „ Willem
492 „ Jacobus Hendricus
493 Bosboom, Johannes
494 Jongkind, Johan Barthold
495 „ „ „
496 Toorop, Johannes Theodorus
497 Bosboom, Johannes
498 Goyen, Jan van
499 Croos, Anthony Jansz van der
500 Goyen, Jan van
501 Ruysdael, Salomon van
502 Ter Borch, Gerard
502 A Saftleven, Herman
502 B Lagoor, Johan
502 C Ter Borch, Gerard
502 D Pietersz, Aert
502 E Duck, Jacob
502 F Maes, Nicolaes
807 Seghers, Hercules

II. INDEX OF DRAUGHTSMEN, ETCHERS, SILVERSMITHS, AND GLASSWORKERS IN ALPHABETICAL ORDER

[The first number is that of the page on which the name appears in this volume; the number in parentheses is the number in the Exhibition Catalogue.]

Andeles, Andele, p. 260 (No. 841, A)
Anonymous, pp. 177–9 (Nos. 504–9); p. 180 (No. 514)
Avercamp, Hendrik, pp. 189–91 (Nos. 546–54)

Baardt, Claes, p. 264 (No. 856)
Beerstraten, Anthonie, p. 235 (No. 715)
Bega, Cornelis Pietersz, p. 228 (No. 688)
Berchem, Claes Pietersz, p. 233 (Nos. 705–6)
Bisschop, Jan de, p. 235 (No. 712)
Bloemaert, Abraham, p. 183 (No. 525)
Bogaerts, Johannes, p. 257 (No. 832)
Bol, Ferdinand, p. 219 (Nos. 653–4)
Borssom, Anthonie van, p. 223 (Nos. 667–8)
Bosch, Hieronymus, p. 179 (No. 510)
Bramer, Leonard, p. 192 (No. 558)
Breenbergh, Bartholomeus, p. 194 (No. 566)
Bruijn, Michiel de, p. 266 (No. 860); p. 268 (No. 867)
Buytewech, W. P., p. 186 (Nos. 534–6)

Capelle, Jan van de, p. 193 (No. 561)
Cats, Jacob, p. 238 (No. 726)
Christians, Hans, pp. 273–4 (Nos. 884–8)
Claesz, Leendert, p. 254 (No. 820)
Cornelisz van Oostsanen, Jacob, pp. 179–80 (Nos. 511–4)
Cuyp, Aelbert, pp. 193–4 (Nos. 562–5)

Doomer, Lambert, p. 222 (No. 665)
Dou, Gerrit, p. 218 (No. 651)
Draef, Luykas, p. 269 (No. 870)

Edema, Feddo Ydes, p. 277 (No. 898)
Eeckhout, G. van den, pp. 220–21 (Nos. 658–62)
Esselbeeck, Michiel van, p. 255 (No. 825)
Everdingen, Allaert van, p. 234 (Nos. 709–10)

Fabritius, Barent, p. 224 (No. 674)
Flinck, Govert, p. 218 (No. 652)
Furnerius, Abraham, p. 222 (No. 664)

Geest, Wybrand de, p. 188 (No. 541)
Gelder, Aert de, p. 225 (No. 675)
Gheyn, Jacob II de, pp. 183–4 (Nos. 526–9)
Giltay, Hendrik, p. 279 (No. 906)
Goltzius, Hendrik, pp. 182–3 (Nos. 521–4)
Goyen, Jan van, pp. 192–3 (Nos. 559–60)
Gulik, Herman van, p. 265 (No. 859)

Hals, Dirk, p. 188 (No. 542)
Hammingh, Arent, p. 280 (No. 912)
Heemskerk, Maerten van, p. 182 (No. 520)
Helmbreker, Dirk, p. 230 (No. 695)
Helst, Bartholomaeus van der, pp. 228–9 (Nos. 689–90)
Hobbema, Meindert, p. 232 (No. 703)
Huysum, Jan van, p. 237 (No. 720)

Jongsma, Jacobus, p. 275 (No. 892)

Kalff, Willem, p. 236 (No. 719)
Keun, Hendrik, p. 238 (No. 725)
Klotz, Valentin, p. 236 (No. 716)
Koninck, Philips, p. 219 (Nos. 655–56)

Leeuwen, Tymen van, p. 273 (No. 882)
Lely, Johannes van der, p. 275 (No. 891); p. 278 (No. 902)
Leusden, Willem van, p. 280 (No. 910)
Leyden, Lucas van, pp. 180–81 (Nos. 515–8)
Lievens, Jan, pp. 217–18 (Nos. 647–50)
Loockemans, Midaes, p. 276 (No. 895); p. 278 (No. 904); p. 279 (No. 908)
Looff, Jan, p. 263 (No. 852)
Lutma, Johannes, p. 259 (No. 837); p. 270 (Nos. 873 and 875); p. 272 (Nos. 880–1); p. 283 (No. 920)
Luyda, Philippus, p. 281 (No. 914)

Maes, Nicolaes, pp. 223–4 (Nos. 669–73)
Mensma, Claes, p. 271 (No. 876)
Metsu, Gabriel, p. 230 (No. 693)
Molyn, Pieter, p. 189 (Nos. 543–5)

Neer, Aert van der, pp. 195–6 (Nos. 570–1)
Netscher, Caspar, p. 230 (No. 696)

Ostade, Adriaen van, pp. 225–7 (Nos. 676–85)
Ostade, Isack van, p. 228 (Nos. 686–7)
Ouwater, Albert van, p. 177 (No. 503)

Potter, Paulus, pp. 233–4 (Nos. 707–8)
Prins, Johannes Hubert, p. 239 (Nos. 730–1)

Rembrandt van Rijn, pp. 196–216 (Nos. 572–646); pp. 240–50 (Nos. 732–99)
Renesse, Constantyn a, p. 222 (No. 666); p. 225 (No. 675)
Roghman, Roeland, p. 220 (No. 657)
Ruisdael, Jacob van, p. 231 (Nos. 697–700)
Ruysdael, Salomon van, p. 194 (No. 567)

Saenredam, Jan, p. 184 (No. 530)
Saenredam, Pieter Jansz, pp. 191–2 (Nos. 555–7)
Saftleven, Cornelis, p. 185 (No. 531)
Saftleven, Herman, p. 232 (No. 704)
Sanger, Jr., Gerrit de, p. 276 (No. 897)
Savery, Roelant, p. 185 (Nos. 531–3)
Schouman, Aert, p. 238 (No. 724)
Schouten, Hubert Pieter, p. 239 (No. 728)
Seghers, Hercules, pp. 251–2 (Nos. 800–16)
Swart, Jan, p. 181 (No. 519)

Ter Borch, Gerard, p. 229 (No. 691)
Thier, Barend Hendrik, p. 239 (No. 729)
Troost, Cornelis, p. 237 (No. 723)

Ulft, Jacob van der, p. 234 (No. 711)

Velde, Adriaen van de, p. 235 (Nos. 713–4)
Velde, Esaias van de, p. 187 (Nos. 538–9)
Velde, Jan van de, p. 188 (No. 540)
Velde, Willem II van de, p. 236 (No. 718)
Verhaer, Nicolaes, p. 273 (No. 883); p. 275 (No. 890); p. 279 (No. 907)
Vermeer, Johannes, p. 230 (No. 694)
Verstege, Arent Lambertsz, p. 261 (No. 842)
Vianen, Adam van, pp. 258–9 (Nos. 834–6); p. 259 (No. 838); p. 268 (No. 868); p. 269 (No. 871); p. 283 (No. 919, A)
Vianen, Christiaan van, p. 261 (No. 845); p. 262 (No. 847)
Vignon, Sacharias de, p. 274 (No. 887)
Vinkeles, Reinier, p. 238 (No. 727)
Visscher, Claes Jansz, p. 187 (No. 537)
Visscher, Cornelis II, p. 229 (No. 692)
Vlieger, Simon de, p. 195 (No. 569)
Vroom, Cornelis, p. 195 (No. 568)

Waterloo, Anthonie, p. 232 (Nos. 701–2)
Wit, Jacob de, p. 237 (Nos. 721–2)
Witte, Emanuel de, p. 221 (No. 663)

Zeeman, Reynier Nooms, p. 236 (No. 717)

III. INDEX OF OWNERS

[The first number is that of the page on which the name appears in this volume; the number in parentheses is the number in the Exhibition Catalogue.]

H.M. the King, p. 8 (No. 31); p. 9 (No. 36); p. 9 (No. 37); p. 60 (No. 303); p. 92 (No. 91); p. 123 (No. 178); p. 137 (No. 226); p. 145 (No. 304); p. 189 (No. 546); p. 190 (No. 547); p. 190 (No. 548); p. 190 (No. 549); p. 190 (No. 550); p. 190 (No. 551); p. 190 (No. 552); p. 191 (No. 553); p. 237 (No. 723); p. 263 (No. 851); p. 266 (No. 863)

Albertina, Staatliche Graphische Sammlung, *see under* Vienna
Alexander, Miss, p. 24 (No. 193); p. 28 (No. 261); p. 69 (No. 163)
Allendale, Viscount, p. 126 (No. 192)
Altena, J. Q. Van Regteren, p. 184 (No. 529); p. 184 (No. 530); p. 229 (No. 690)
Amsterdam, Fodor Museum, p. 231 (No. 698); p. 233 (No. 705)
Amsterdam, Municipal Museum, p. 157 (No. 385); p. 157 (No. 387); p. 158 (No. 388); p. 163 (No. 436); p. 166 (No. 433); p. 166 (No. 445); p. 170 (No. 421); p. 170 (No. 432); p. 173 (No. 397)
Amsterdam, Municipality of p. 91 (No. 87); p. 117 (No. 207); p. 120 (No. 46); p. 143 (No. 255); p. 144 (No. 298); p. 254 (No. 820); p. 254 (No. 822); p. 268 (No. 868); p. 270 (No. 875); p. 271 (No. 877); p. 280 (No. 909)
Amsterdam, Rembrandthuis, p. 213 (No. 635); p. 245 (No. 765).
Amsterdam, Remonstrant Brotherhood, p. 20 (No. 143)
Amsterdam, Rijksmuseum, p. 5 (No. 10); p. 8 (No. 33); p. 15 (No. 23); p. 19 (No. 71); p. 21 (No. 357); p. 24 (No. 78); p. 34 (No. 331); p. 35 (No. 339); p. 36 (No. 343); p. 37 (No. 329); p. 48 (No. 61); p. 48 (No. 64); p. 65 (No. 346); p. 73 (No. 266); p. 80 (No. 321); p. 82 (No. 358); p. 104 (No. 129); p. 107 (No. 148); p. 136 (No. 218); p. 143 (No. 254); p. 144 (No. 302); p. 147 (No. 316); p. 150 (No. 375); p. 158 (No. 389); p. 162 (No. 425); p. 163 (No. 429); p. 165 (No. 410); p. 165 (No. 411); p. 165 (No. 412); p. 166 (No. 438); p. 166 (No. 447); p. 167 (No. 471); p. 167 (No. 475); p. 168 (No. 482); p. 168 (No. 485); p. 169 (No. 417); p. 170 (No. 427); p. 171 (No. 418); p. 172 (No. 470); p. 172 (No. 477); p. 173 (No. 489); p. 176 (No. 478); p. 176 (No. 488); p. 255 (No. 825); p. 256 (No. 829); p. 257 (No. 832); p. 259 (No. 836); p. 260 (No. 840); p. 262 (No. 847); p. 269 (No. 871); p. 270 (No. 873); p. 272 (No. 880); p. 273 (No. 884); p. 274 (No. 889); p. 283 (No. 920)
Amsterdam, Rijksprentenkabinet, p. 183 (No. 526); p. 184 (No. 528); p. 185 (No. 531); p. 212 (No. 630); p. 220 (No. 658); p. 223 (No. 667); p. 227 (No. 684); p. 235 (No. 712); p. 235 (No. 713); p. 241 (No. 736); p. 242 (No. 741); p. 243 (No. 746); p. 243 (No. 749); p. 244 (No. 759); p. 246 (No. 771); p. 247 (No. 773); p. 248 (No. 786); p. 248 (No. 787); p. 249 (No. 793); p. 251 (Nos. 800–806); p. 251 (No. 808); p. 252 (Nos. 810–16)
Amsterdam, Royal Archaeological Society, p. 267 (No. 864); p. 272 (No. 881); p. 281 (No. 913)
Ashmolean Museum, *see under* Oxford
Auspitz, Stefan von, p. 11 (No. 9)

Bache, Jules S., p. 53 (No. 367); p. 96 (No. 103); p. 103 (No. 127); p. 138 (No. 231)
Bachstitz, K. W., p. 20 (No. 156); p. 111 (No. 164); p. 129 (No. 208)
Barnard Castle, *see under* Bowes Museum
Barnard, Lord, p. 64 (No. 333)
Bateson, Mrs. Beatrice, p. 198 (No. 578); p. 221 (No. 662)
Baumhauer, E. von, p. 262 (No. 848)
Bearsted, Viscount, p. 78 (No. 234); p. 121 (No. 72); p. 127 (No. 195)
Beets, Dr. N., p. 14 (No. 19); p. 87 (No. 502 d); p. 135 (No. 355)
Behrens, Hon. Mrs. Clive, p. 136 (No. 223)
Beit, Sir Otto, Bart., p. 6 (No. 22); p. 13 (No. 24); p. 58 (No. 155); p. 79 (No. 320); p. 81 (No. 323); p. 115 (No. 95); p. 115 (No. 100); p. 119 (No. 185); p. 129 (No. 206); p. 147 (No. 314)
Beith, J. M., p. 140 (No. 239)
Bergsten, K., p. 44 (No. 219)
Berlin, Matthiesen Gallery, p. 4 (No. 42)
Berlin, Staatliches Kupferstichkabinett, p. 177 (No. 503); p. 181 (No. 519); p. 216 (No. 644); p. 230 (No. 694)
Berry, Sir William, Bart., *see under* Camrose, Lord
Blaauw-Backer, Mevr. D., p. 31 (No. 359)

Block, Joseph, p. 66 (No. 240)
Boehler and Steinmeyer, Inc., p. 61 (No. 308); p. 68 (No. 134)
Bourier-Van Gent, Mevr. C. G. M., p. 163 (No. 434); p. 175 (No. 400)
Bowes Museum, Barnard Castle, p. 2 (No. 38); p. 11 (No. 7); p. 121 (No. 502 a)
Boymans Museum, *see under* Rotterdam
Boyne, Viscount, p. 53 (No. 369); p. 55 (No. 122)
Bremen, Kunsthalle, p. 194 (No. 566); p. 215 (No. 642); p. 232 (No. 702); p. 235 (No. 714)
Brighton Corporation Public Art Galleries, p. 40 (No. 285); p. 71 (No. 170); p. 77 (No. 502 f)
Brussels, Royal Museum of Fine Arts, p. 45 (No. 49); p. 52 (No. 353); p. 71 (No. 342); p. 75 (No. 281)
Buccleuch, Duke of, p. 64 (No. 334); p. 109 (No. 154)
Bucharest, *see under* Roumania
Buckley, Mrs. Wilfred, p. 37 (No. 101); p. 111 (No. 160)
Buckley, Wilfred, Esq., C.B.E., pp. 285–95 (No. 291 A–QQ)
Budapest, Museum of Fine Arts, p. 24 (No. 82)
Bute, Marquess of, p. 42 (No. 151); p. 61 (No. 309); p. 128 (No. 199); p. 140 (No. 246); p. 140 (No. 247)
Buttery, Ayerst H., p. 51 (No. 116); p. 85 (No. 213)

Cambridge, Corpus Christi College, p. 271 (No. 878)
Cambridge, Fitzwilliam Museum, p. 6 (No. 27); p. 50 (No. 105)
Cambridge, Gonville and Caius College, p. 275 (No. 893)
Cameron, Sir D. Y., p. 201 (No. 588)
Camrose, Lord, p. 72 (No. 144); p. 87 (No. 158)
Carey, C. W., p. 239 (No. 729)
Carrington, H. B., p. 263 (No. 850)
Chabot, J. J. M., p. 96 (No. 102)
Chamberlin, W. B., p. 113 (No. 171)
Cheltenham Municipal Art Gallery, p. 32 (No. 189); p. 78 (No. 221); p. 132 (No. 244); p. 132 (No. 245)
Cholmondeley, Marchioness, p. 141 (No. 502 c)
Christ, Dr. H. T., p. 2 (No. 13); p. 209 (No. 620); p. 224 (No. 674)
Churchill, Captain E. G. Spencer, p. 25 (No. 258); p. 32 (No. 502 e); p. 70 (No. 502 b); p. 131 (No. 220); p. 215 (No. 641); p. 238 (No. 725); p. 238 (No. 726); p. 239 (No. 728); p. 239 (No. 730); p. 239 (No. 731); p. 244 (No. 756)
Clarke, Colonel Stephenson R., p. 85 (No. 202); p. 139 (No. 235); p. 139 (No. 236); p. 149 (No. 368)
Clausen, Sir George, p. 189 (No. 545)
Cook, Sir Herbert, Bart., p. 21 (No. 215); p. 26 (No. 293); p. 79 (No. 301); p. 83 (No. 203); p. 101 (No. 120); p. 108 (No. 149)
Copenhagen, Royal Museum of Fine Arts, p. 42 (No. 135); p. 72 (No. 352); p. 179 (No. 512)
Courtauld, Samuel, p. 160 (No. 453); p. 160 (No. 454)
Crawford and Balcarres, Earl. of, p. 63 (No. 319); p. 69 (No. 139); p. 97 (No. 108); p. 98 (No. 111)
Crone, Mevr. E. H., p. 169 (No. 416); p. 172 (No. 441)
Culemborg, Old Catholic Church, p. 269 (No. 869); p. 280 (No. 910)
Cunliffe-Lister, Lady, p. 58 (No. 211)

Davis, Sir Edmund, p. 104 (No. 130)
De Bruijn, I., p. 15 (No. 17); p. 42 (No. 65); p. 67 (No. 43); p. 128 (No. 198); p. 138 (No. 232); p. 204 (No. 598); p. 204 (No. 599); p. 210 (No. 623); p. 241 (No. 735 a); p. 241 (No. 735 b); p. 241 (No. 735 c); p. 241 (No. 735 d); p. 241 (No. 739 a); p. 242 (No. 739 b); p. 241 (No. 739 c); p. 242 (No. 739 d); p. 242 (No. 740); p. 242 (No. 742); p. 243 (No. 748); p. 244 (No. 753); p. 246 (No. 766); p. 246 (No. 768); p. 247 (No. 772); p. 247 (No. 775); p. 247 (No. 779); p. 248 (No. 781); p. 248 (No. 784); p. 249 (No. 790); p. 249 (No. 791); p. 249 (No. 792); p. 249 (No. 794); p. 250 (No. 798); p. 250 (No. 799); p. 252 (No. 809); p. 261 (No. 842)
De Burlet, Ch. A., p. 47 (No. 56); p. 84 (No. 201)
De Lynden, Count J., p. 19 (No. 81)
Desborough, Lady, p. 50 (No. 109)
Deterding, Lady, p. 83 (No. 248); p. 84 (No. 174) p. 119 (No. 501); p. 126 (No. 191)
Devonshire, Duke of, p. 45 (No. 48); p. 46 (No. 53); p. 101 (No. 121); p. 103 (No. 126); p. 112 (No. 169); p. 204 (No. 600); p. 205 (No. 601); p. 205 (No. 602); p. 205 (No. 603); p. 205 (No. 604); p. 206 (No. 605); p. 206 (No. 606); p. 206 (No. 607); p. 206 (No. 608); p. 207 (No. 609); p. 207 (No. 610); p. 207 (No. 611); p. 207 (No. 612); p. 208 (No. 613); p. 216 (No. 645)
Dodgson, Campbell, p. 182 (No. 520); p. 218 (No. 649); p. 238 (No. 724)
Dordrecht, Municipality of, p. 74 (No. 280)
Dordrecht, State Museum Bilderbeek-Lamaison, p. 175 (No. 403)

Doria-Pamphili-Landi, Prince, p. 15 (No. 21)
Dr. Popta's Gasthuis at Marssum, p. 270 (No. 874); p. 271 (No. 876); p. 274 (No. 888)
Dreesmann, W. J. R., p. 158 (No. 391); p. 159 (No. 448); p. 174 (No. 450); p. 174 (No. 458); p. 174 (No. 483); p. 174 (No. 496); p. 256 (No. 826); p. 258 (No. 834); p. 277 (No. 898); p. 278 (No. 903); p. 281 (No. 916)
Dresden, Staatliches Kupferstichkabinett, p. 178 (No. 506); p. 178 (No. 507)
Drucker-Fraser, Mr. and Mrs. J. C. J., p. 155 (No. 484); p. 156 (No. 486); p. 156 (No. 493); p. 156 (No. 497); p. 157 (No. 382); p. 158 (No. 390); p. 164 (No. 495); p. 167 (No. 469); p. 167 (No. 472); p. 167 (No. 476); p. 167 (No. 479); p. 168 (No. 480); p. 168 (No. 481); p. 168 (No. 487); p. 168 (No. 490); p. 169 (No. 492); p. 171 (No. 474); p. 171 (No. 491); p. 171 (No. 414); p. 175 (No. 405); p. 175 (No. 408)
Dublin, National Gallery of Ireland, p. 106 (No. 140); p. 132 (No. 241)
Dutch Reformed Church, Moordrecht, p. 269 (No. 870)
Duveen, Sir Joseph, Bart., p. 29 (No. 267); p. 57 (No. 110); p. 124 (No. 184)

Eaton Co., T., Ltd., p. 105 (No. 133)
Edinburgh, National Gallery of Scotland, p. 50 (No. 114); p. 99 (No. 115); p. 146 (No. 310)
Edwards, E. W., p. 148 (No. 347)
Epstein, Jacob, p. 97 (No. 107)
Epstein, Max, p. 52 (No. 348)
Escher, Dr. W. C., p. 76 (No. 292)

Faringdon, Lord, p. 93 (No. 93); p. 94 (No. 94)
Farrer, H. L., p. 245 (No. 761); p. 247 (No. 776); p. 249 (No. 795)
Feversham, Earl of, p. 58 (No. 179)
Florence, Royal Gallery of Ancient Art (Uffizi), p. 122 (No. 50)
Fry, Lewis G., p. 30 (No. 270); p. 152 (No. 315); p. 153 (No. 337)
Freudenberg, Frau J., p. 161 (No. 461)
Fuller, Governor the Hon. Alvan T., p. 92 (No. 89)

Geldner, Max, p. 74 (No. 273)
Glasgow, University of, p. 109, (No. 152)
Glasgow Art Gallery, p. 49 (No. 69); p. 49 (No. 70); p. 60 (No. 150 a); p. 98 (No. 112); p. 109 (No. 153)
Glen, John, p. 23 (No. 366)
Godby, A. J., p. 240 (No. 734); p. 242 (No. 743); p. 244 (No. 754); p. 245 (No. 762); p. 248 (No. 780)
Gonville and Caius College, *see under* Cambridge
Goudriaan, A. J. M., p. 131 (No. 216); p. 135 (No. 374)
Goudstikker, J., p. 9 (No. 15); p. 44 (No. 498)
Gow, Leonard, p. 241 (No. 738); p. 243 (No. 747); p. 243 (No. 751); p. 246 (No. 767); p. 247 (No. 778); p. 248 (No. 782); p. 250 (No. 796); p. 250 (No. 797)
Greville, Hon. Mrs. Ronald, p. 63 (No. 324); p. 70 (No. 338); p. 137 (No. 228)
Griffith, Lieutenant-Colonel E. H., p. 142 (No. 233)
Gulbenkian, C. S., p. 48 (No. 66)
Gurney, Miss E., p. 281 (No. 915)
Gutekunst, Otto, p. 102 (No. 124); p. 198 (No. 580); p. 200 (No. 587); p. 209 (No. 619); p. 210 (No. 624)

Haarlem, Teyler Museum, p. 182 (No. 521); p. 196 (No. 572); p. 197 (No. 576); p. 208 (No. 616); p. 213 (Nos. 633 and 636); p. 217 (No. 647); p. 231 (No. 699); p. 232 (No. 703)
Hamburg, Kunsthalle, p. 186 (No. 534); p. 195 (No. 568); p. 196 (No. 571); p. 229 (No. 692); p. 231 (No. 700)
Hamburg, Museum für Kunst und Gewerbe, p. 261 (No. 843)
Heldens-Piek, Mevr. K. P. F., p. 158 (No. 398)
Heldring, E., p. 175 (No. 406); p. 281 (No. 914)
Helsingfors, Finnish Art Society, p. 91 (No. 88)
Henkell, Otto, p. 10 (No. 3)
Hermsen, D., p. 27 (No. 499)
Heseltine, J. P., p. 183 (No. 523); p. 188 (No. 542); p. 220 (No. 659); p. 222 (No. 666); p. 233 (No. 706); p. 136 (No. 717)
Hoogendijk, D. A., p. 3 (No. 40); p. 40 (No. 288)
Hubrecht Family, p. 33 (No. 137); p. 34 (No. 138)

Innes, Ernest, p. 22 (No. 146); p. 73 (No. 259); p. 245 (No. 763); p. 246 (No. 770); p. 247 (No. 774); p. 248 (No. 785)
Innsbruck, Museum Ferdinandeum, p. 35 (No. 340)

Jones, Mrs. B. F. Jr., p. 59 (No. 229)
Jurgens, Anton, p. 22 (No. 249); p. 80 (No. 322); p. 81 (No. 196); p. 118 (No. 180); p. 119 (No. 47); p. 142 (No. 274); p. 152 (No. 312)

Kessler, D. A. J., p. 5 (No. 4); p. 6 (No. 5); p. 112 (No. 167); p. 130 (No. 209); p. 149 (No. 361)

Kessler, Count Harry, p. 161 (No. 462)
Kinnaird, Lord, p. 99 (No. 113)
Kleyn-Eschauzier, Mevr. C., p. 172 (No. 440)
Knight, A. R. Boughton, p. 90 (No. 86); p. 107 (No. 141); p. 114 (No. 172)
Knoedler, M., and Co., Inc., p. 100 (No. 118); p. 102 (No. 125)
Koch, Victor, p. 200 (No. 584); p. 203 (No. 595); p. 243 (No. 745)
Koenigs, F., p. 1 (No. 16)
Koenigs, Franz, p. 177 (No. 504); p. 179 (No. 509); p. 179 (No. 511); p. 198 (No. 579); p. 203 (No. 596); p. 203 (No. 597); p. 208 (No. 615); p. 209 (No. 617); p. 211 (No. 626); p. 211 (No. 628); p. 212 (No. 632); p. 213 (No. 634); p. 214 (No. 637); p. 218 (No. 652); p. 219 (No. 653); p. 223 (No. 669)
Kraane, C. G. Vattier, p. 155 (No. 446); p. 156 (No. 381); p. 165 (No. 426); p. 170 (No. 439)
Kühlmann, Dr. R. von, Berlin, p. 122
Kuile, C. H. Ter, p. 164 (No. 396)

Labouchère, E. S., p. 157 (No. 386); p. 159 (No. 402); p. 173 (No. 393)
Laverge, J. L., p. 4 (No. 28)
Leiden, Municipal Museum, p. 181 (No. 518); p. 257 (No. 831); p. 269 (No. 872)
Leiden, University of, Prentenkabinet te Leiden, p. 226 (No. 680)
Leipzig, Museum of Fine Arts, p. 114 (No. 345); p. 153 (No. 336)
Leon, Sir George, Bart., p. 86 (No. 74)
Liedekercke, Comtesse Paul de, *nee* Comtesse D'Oultremont, p. 133 (No. 253)
Liverpool Royal Institution and the Corporation of Liverpool, p. 12 (No. 11)
Liverpool, Walker Art Gallery, p. 182 (No. 522)
Longworth, Mrs. Dames, p. 72 (No. 131)
Loudon, Jonkheer H., p. 41 (No. 60)
London, Victoria and Albert Museum, p. 261 (No. 845)
Lousada, Julian G., p. 189 (No. 544); p. 192 (No. 558); p. 237 (No. 720)
Ludlow, Lady, p. 78 (No. 242)
Lugt, F., p. 22 (No. 252); p. 27 (No. 296); p. 41 (No. 63); p. 180 (No. 514); p. 183 (No. 524); p. 183 (No. 525); p. 184 (No. 527); p. 185 (No. 532); p. 185 (No. 533); p. 186 (No. 536); p. 187 (No. 537); p. 187 (No. 538); p. 189 (No. 543); p. 189 (No. 543 a); p. 192 (No. 556); p. 192 (No. 557); p. 192 (No. 559); p. 193 (No. 560); p. 193 (No. 561); p. 193 (No. 562); p. 193 (No. 563); p. 195 (No. 569); p. 195 (No. 570); p. 201 (No. 590); p. 202 (No. 593); p. 210 (No. 621); p. 217 (No. 648); p. 219 (No. 655); p. 220 (No. 657); p. 220 (No. 660); p. 221 (No. 661); p. 222 (No. 665); p. 224 (No. 671); p. 224 (No. 672); p. 227 (No. 683); p. 227 (No. 685); p. 228 (No. 686); p. 231 (No. 697); p. 232 (No. 701); p. 234 (No. 710); p. 236 (No. 718); p. 236 (No. 719)

McBey, James, p. 240 (No. 732); p. 240 (No. 733)
McCormack, John, p. 51 (No. 123)
Mary, Lady Carbery, p. 77 (No. 349)
Matthiesen Gallery, *see under* Berlin
Mauritshuis, Royal Picture Gallery, *see under* The Hague
Meek, C. F. U., p. 197 (No. 574)
Mellon, Hon. Andrew W., p. 89 (No. 83); p. 148 (No. 317)
Melchett, Lord, p. 64 (No. 344); p. 97 (No. 104)
Mensing, A. W. M., p. 69 (No. 227); p. 87 (No. 75); p. 108 (No. 150); p. 130 (No. 210)
Millais, J. G., p. 32 (No. 290)
Moordrecht, Dutch Reformed Church, *see under* Dutch Reformed Church
Morgan, J. Pierpont, p. 53 (No. 370); p. 54 (No. 371)
Morrison, Hugh, p. 107 (No. 147)

Nathusius, Mrs. B., p. 266 (No. 861)
Neave, Sir Thomas, Bart., p. 283 (No. 919 a)
Nemes, M. von, p. 93 (No. 92)
Noble, Sir J. H. B., Bart., p. 259 (No. 835)
Nolthenius, H. Tutein, p. 162 (No. 466)
Normanton, Earl of, p. 88 (No. 277)
Northbrook, Earl of, p. 151 (No. 297); p. 151 (No. 300)

Oldenburg, Landesmuseum, p. 3 (No. 8); p. 17 (No. 25)
Oppenheim-Reichenheim, Berlin, p. 259 (No. 838)
Oppenheimer, Henry, p. 187 (No. 539); p. 191 (No. 554); p. 191 (No. 555); p. 194 (No. 564); p. 194 (No. 565); p. 198 (No. 577); p. 199 (No. 581); p. 199 (No. 582); p. 199 (No. 583); p. 200 (No. 585); p. 201 (No. 591); p. 201 (No. 592); p. 201 (No. 594); p. 210 (No. 622); p. 211 (No. 625); p. 211 (No. 627); p. 218 (No. 651); p. 219 (No. 654); p. 219 (No. 656); p. 222 (No. 664); p. 223 (No. 668); p. 224 (No. 673); p. 225 (No. 675); p. 225 (No. 676); p. 226 (No. 681); p. 227 (No. 682); p. 228 (No. 687); p. 230 (No. 693); p. 230 (No. 695); p. 230 (No. 696); p. 234 (No. 711); p. 235 (No. 715); p. 238 (No. 727); p. 243 (No. 752);

p. 244 (No. 755); p. 244 (No. 758); p. 119 (No. 251)
Ottema, N., p. 259 (No. 837); p. 264 (No. 855); p. 266 (No. 862); p. 267 (No. 865); p. 275 (No. 891); p. 275 (No. 892); p. 276 (No. 894); p. 277 (No. 899); p. 278 (No. 902)
Oxford, Ashmolean Museum, p. 197 (No. 575); p. 214 (No. 640); p. 226 (No. 677); p. 226 (No. 678); p. 226 (No. 679); p. 234 (No. 708)
Oxford, Provost and Fellows of Worcester College, p. 116 (No. 145)

Pannwitz, Mevr. C. von, p. 7 (No. 26); p. 13 (No. 14)
Paris, Bibliothèque Nationale, p. 180 (No. 513)
Paris, Musée du Louvre, p. 40 (No. 278); p. 178 (No. 505); p. 178 (No. 508); p. 179 (No. 510); p. 180 (No. 515); p. 181 (No. 516)
Pembroke, Earl of, p. 8 (No. 30)
Penrhyn, Lord, p. 103 (No. 128)
Peto, S. Arthur, p. 42 (No. 142)
Philips, Dr. A. F., p. 12 (No. 20); p. 26 (No. 272); p. 117 (No. 225); p. 172 (No. 422)
Phillips, Mrs. Grevile, p. 60 (No. 363); p. 150 (No. 96)
Portland, Duke of, p. 110 (No. 157); p. 276 (No. 895); p. 278 (No. 904); p. 279 (No. 908)
Prague, Museum, p. 5 (No. 6)

Quilter, Sir Cuthbert, Bart., p. 46 (No. 51)

Radnor, Earl of, p. 47 (No. 54); p. 47 (No. 55)
Rainger, E. J., and Sons, p. 244 (No. 757)
Ramondt, S. E., p. 164 (No. 392)
Rasch, H., p. 105 (No. 132)
Rathenau, Geschwister, p. 51 (No. 117); p. 88 (No. 187)
Rattigan, F., p. 262 (No. 846); p. 277 (No. 900)
Reinhardt Gallery, New York, p. 30 (No. 276)
Ricketts, Charles, and Shannon, Charles, p. 200 (No. 586); p. 201 (No. 589)
Rinder, Frank, p. 242 (No. 744); p. 243 (No. 750); p. 246 (No. 769); p. 248 (No. 783)
Robarts, John, p. 25 (No. 262); p. 28 (No. 264); p. 30 (No. 279); p. 56 (No. 294); p. 57 (No. 106); p. 73 (No. 166)
Rohoncz, Castle, Collection (Hungary), p. 1 (No. 2); p. 7 (No. 18); p. 44 (No. 500); p. 49 (No. 79); p. 50 (No. 80); p. 55 (No. 379); p. 67 (No. 286); p. 68 (No. 44); p. 68 (No. 45); p. 117 (No. 190); p. 134 (No. 256); p. 134 No. 257); p. 135 (No. 217)
Rome, Royal Gallery of Ancient Art, (Palazzo Corsini), p. 65 (No. 326)
Rothschild, Anthony de, p. 28 (No. 265)
Rothschild, Mrs. Leopold de, p. 282 (No. 919)
Rotterdam, Boymans Museum, p. 16 (No. 34); p. 23 (No. 354); p. 38 (No. 332); p. 120 (No. 57); p. 152 (No. 318); p. 153 (No. 335); p. 159 (No. 407); p. 159 (No. 449); p. 164 (No. 494); p. 165 (No. 424); p. 172 (No. 428); p. 173 (No. 430); p. 186 (No. 535); p. 194 (No. 567); p. 196 (No. 573); p. 209 (No. 618); p. 214 (No. 638); p. 221 (No. 663); p. 224 (No. 670); p. 229 (No. 691); p. 232 (No. 704); p. 233 (No. 707)
Rotterdam, Old Catholic Church of SS. Laurentius and Maria Magdalene, p. 268 (No. 867); p. 274 (No. 887)
Rotterdam, Old Catholic Church, the Paradise, p. 266 (No. 860)
Roumania, Crown of, Bucharest, p. 94 (No. 97)

Sadler, Sir Michael, p. 170 (No. 423)
St. Maartensdyk, Zeeland, Municipality of, p. 253 (No. 817); p. 256 (No. 827)
Sarasin, Ernest, p. 21 (No. 175)
Schneider Eugène, p. 89 (No. 84); p. 92 (No. 90)
Schröder, Baron Bruno, p. 22 (No. 161); p. 23 (No. 165); p. 44 (No. 230); p. 82 (No. 77); p. 118 (No. 62); p. 149 (No. 350)
Schröder, Baron and Baroness Bruno, p. 253 (No. 818); p. 253 (No. 819); p. 255 (No. 824)
Schwab, Charles M., p. 90 (No. 85)
Schwabach, Dr. P. von, p. 46 (No. 52)
Smith, Sir Cecil Harcourt, p. 279 (No. 906)
Smulders, F., p. 254 (No. 821); p. 255 (No. 823); p. 265 (No. 857); p. 265 (No. 858); p. 276 (No. 896); p. 282 (No. 918)
Slingenberg, Dr. B., p. 257 (No. 830); p. 272 (No. 879)
Spence, Robert, p. 247 (No. 777)
Spencer-Churchill, *see under* Churchill, Captain E. G. Spencer
Spencer, Earl, p. 36 (No. 360); p. 77 (No. 263)
Speyer, Edward, p. 118 (No. 173); p. 154 (No. 341)
Stokvis, E. J., p. 41 (No. 59); p. 157 (No. 384)
Stoop, F. C., p. 43 (No. 205)
Stoop, C. Frank, p. 162 (No. 467)
Stoop, Dr. Th., p. 18 (No. 39)
Strafford, Earl of, p. 25 (No. 260); p. 62 (No. 311)
Strang, R. W., p. 241 (No. 737); p. 245 (No. 760); p. 245 (No. 764); p. 249 (No. 789)
Swaythling, Lord, p. 59 (No. 224); p. 74 (No. 271); p. 116 (No. 168); p. 127 (No. 194); p. 163 (No. 443)
Sutro, A., p. 161 (No. 463)

Tattersall, John, p. 162 (No. 468)
Ten Cate, H. E., p. 19 (No. 68); p. 26 (No. 289); p. 43 (No. 197); p. 43 (No. 200); p. 83 (No. 212); p. 118 (No. 183); p. 136 (No. 222); p. 169 (No. 420); p. 212 (No. 631); p. 214 (No. 639)
Texeira de Mattos Brothers Collection, p. 34 (No. 373)
Teyler Museum, *see under* Haarlem
The Hague, Municipal Museum, p. 159 (No. 419); p. 175 (No. 404); p. 261 (No. 844); p. 265 (No. 859)
The Hague, Old Catholic Church, p. 276 (No. 897)
The Hague, Royal Picture Gallery (Mauritshuis), p. 2 (No. 12); p. 20 (No. 351); p. 37 (No. 325); p. 38 (No. 365); p. 39 (No. 275); p. 86 (No. 67); p. 100 (No. 119); p. 111 (No. 162); p. 116 No. 176); p. 124 (No. 182); p. 133 (No. 250); p. 139 (No. 238); p. 145 (No. 304); p. 146 (No. 306); p. 146 (No. 313); p. 154 (No. 378)
Thompson, John R., p. 54 (No. 372)
Tromp, J. Van Hettinga, p. 155 (No. 442)
Tyser, Granville, p. 249 (No. 788)

Utrecht, Municipal Museum, p. 14 (No. 1); p. 17 (No. 41); p. 142 (No. 362)
Utrecht, Old Catholic Cathedral of St. Gertrude, p. 262 (No. 849); p. 273 (No. 883); p. 274 (No. 886); p. 280 (No. 911)

Van Beek, H., p. 164 (No. 395)
Van Beuningen, D. G., p. 125 (No. 186); p. 141 (No. 502); p. 159 (No. 451); p. 212 (No. 629)
Van Beuningen, W., p. 164 (No. 394)
Van Blaaderen-Hoogendijk, Mevr. M., p. 161 (No. 464)
Van de Poll, Jonkheer Ch., p. 66 (No. 237)
Van den Bergh, Henry, p. 88 (No. 58)
Van der Oye, Baroness Schimmelpenninck, p. 16 (No. 32); p. 16 (No. 35)
Van der Ven, A., p. 151 (No. 307)
Van Gelder, M., p. 38 (No. 330); p. 39 (No. 269); p. 52 (No. 356); p. 67 (No. 299)
Van Gelder, P. Smidt, p. 106 (No. 136); p. 144 (No. 291)
Van Gogh, V. W., p. 160 (No. 452); p. 160 (No. 455); p. 160 (No. 456); p. 160 (No. 457); p. 161 (No. 459); p. 161 (No. 460); p. 162 (No. 465)
Van Heek, J. H., p. 10 (No. 29)
Van Herwijnen, J., p. 171 (No. 415)
Van Heukelom, W. F., p. 155 (No. 437); p. 155 (No. 473); p. 163 (No. 435); p. 169 (No. 413); p. 176 (No. 409)
Van Kerkwijk, A. O., p. 263 (No. 852); p. 264 (No. 853); p. 268 (No. 866); p. 273 (No. 885); p. 277 (No. 901)
Van Loon, Jonkheer W. H., p. 82 (No. 76); p. 121 (No. 364)
Van Nijenrode, M. Onnes, p. 256 (No. 828); p. 260 (No. 839); p. 260 (No. 841 a); p. 260 (No. 841 b); p. 264 (No. 854); p. 273 (No. 882); p. 275 (No. 890); p. 279 (No. 905); p. 279 (No. 907); p. 280 (No. 912); p. 282 (No. 917)
Van Scheltinga, Mrs. P. A. De Blocq, p. 264 (No. 856)
Victoria and Albert Museum, *see under* London
Vienna, Staatliche Graphische Sammlung Albertina, p. 208 (No. 614); p. 215 (No. 643); p. 216 (No. 646); p. 228 (No. 689)
Vivian-Neal, Mrs., p. 140 (No. 243)
Volz, A. W., p. 110 (No. 159)
Voûte, M. P., p. 157 (No. 383); p. 166 (No. 431); p. 166 (No. 444)

Walker Art Gallery, *see under* Liverpool
Wallas, Miss, p. 188 (No. 541)
Walston, Lady, p. 31 (No. 283); p. 38 (No. 284)
Ward, Hon. Sir. John, p. 56 (No. 377)
Weimar, Schloss Museum, p. 181 (No. 517)
Wellington, Duke of, p. 32 (No. 73); p. 63 (No. 283); p. 75 (No. 282); p. 76 (No. 287); p. 85 (No. 214); p. 123 (No. 177); p. 125 (No. 188); p. 128 (No. 204)
Wernher, Colonel H. A., p. 63 (No. 327)
Westendorp, Dr. H. K., p. 156 (No. 380); p. 174 (No. 399)
Westminster, Duke of, p. 95 (No. 98); p. 95 (No. 99); p. 113 (No. 169 a); p. 113 (No. 169 b)
Wethered, Vernon, p. 188 (No. 540)
Witt, Sir Robert, p. 218 (No. 650); p. 228 (No. 688); p. 234 (No. 709); p. 236 (No. 716); p. 237 (No. 721); p. 237 (No. 722)
Wood, Frank P., p. 55 (No. 376)
Worcester College, Oxford, Provost and Fellows of, *see under* Oxford
Wyborgh, C. W. F. P. Baron Sweerts de Landas, p. 173 (No. 401)

Yarborough, Earl of, p. 29 (No. 268); p. 258 (No. 833)

Zetland, Marquess of, p. 27 (No. 295)

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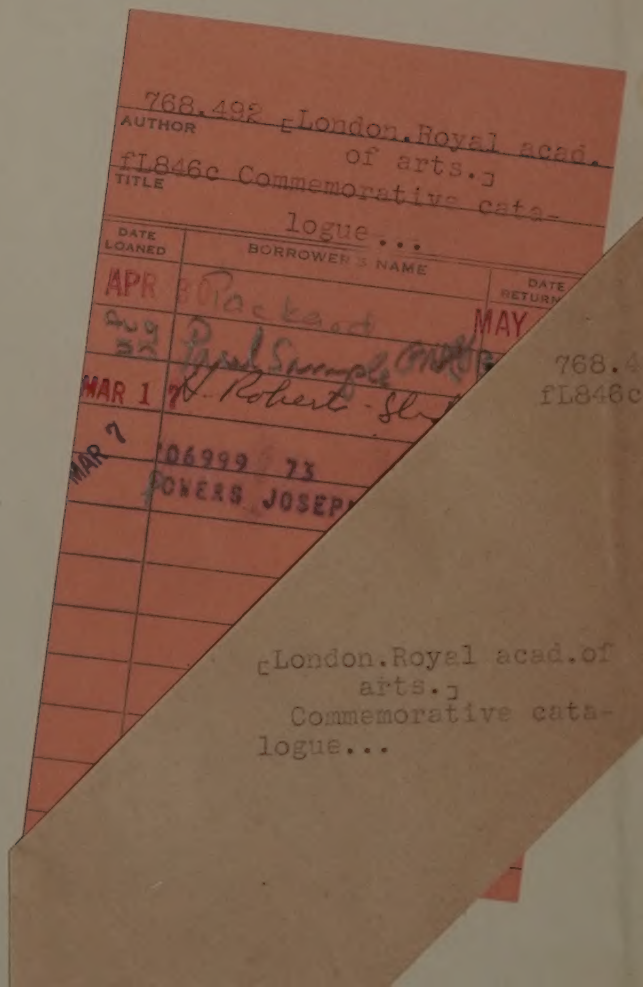
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